Saturday 21 June 2014

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At the heart of the image

Nikon



COVER PICTURE © PHIL HALL, NORDIN SERUYAN

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7days

A week in photography



WELL, it's been several months in the making and now it's finally here: the all-new AP. Based on extensive research among AP readers and photography enthusiasts around the country, we have strived to retain the things that you liked best about the old AP, while expanding on those elements that you asked for more of, like technique. Over the coming weeks we'll be introducing some new faces and features, more practical advice, more group and lens tests, and more great images, wrapped up in a fantastic new design that manages to look both classic and modern. And to make sure it all looks as good as possible, we've even invested in better-quality paper. Our aim was to produce the best photography magazine in the world and I hope you feel that we have succeeded. Let me know what you think. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© PETE DELANEY

Teddy Assault by Pete Delaney

Fujifilm X-E1, 50mm, 1/160sec at f/2.8, ISO1600

This week we have chosen a lovely photo from our Facebook page, posted by Pete Delaney. It's a great moment that is beautifully lit.

'This was a chance shot,' recalls Pete. 'An evening beam of light reflected off a glass cabinet onto the floor where my dog, Clara, was busy assaulting her teddy. I saw the moment, grabbed my camera and focused manually on her. I had no idea if she would remain still. I used exposure compensation to get the right exposure, using the EVF and my "best guess" as I viewed the image and quickly adjusted the metering. As the sun was relatively strong, the rest of the background was consequently darkened. In post-production, I added some vignette as I liked the way the focus was drawn to her.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:
Email Email a selection of low-res images (up to 5MB of attachments in total), or a link to your website or online gallery, to **amateurphotographer@ipcmedia.co.uk**.
CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.
Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Lomo'Instant

Lomography's Lomo'Instant Camera, touted as the 'world's most creative instant camera system', is now closer to reality. The project has garnered more than eight times its $100,000 target on crowdfunding website Kickstarter. The camera is set to feature a host of manual and automated functions and it should be manufactured and ready for delivery in November.



© LOMOGRAPHY



© RACHEL KEMP

RSPCA deadline

The RSPCA has called on youngsters to enter its Young Photographer Awards. Open to people aged 18 and under, the contest offers a top prize of a weekend photography break with a wildlife photographer. The closing date is 25 August 2014. Visit www.rspca.org.uk/ypa.

Splash of colour

Celebrating the success of its OM-D E-M10 model, Olympus UK is releasing three brand-new Limited Edition models in a choice of green, black or orange. While the black and orange versions will be sold at various selected stockists, the green version will be exclusively available from Harrods. The cameras are due out late in June, priced £749.





© KUTUB UDDIN

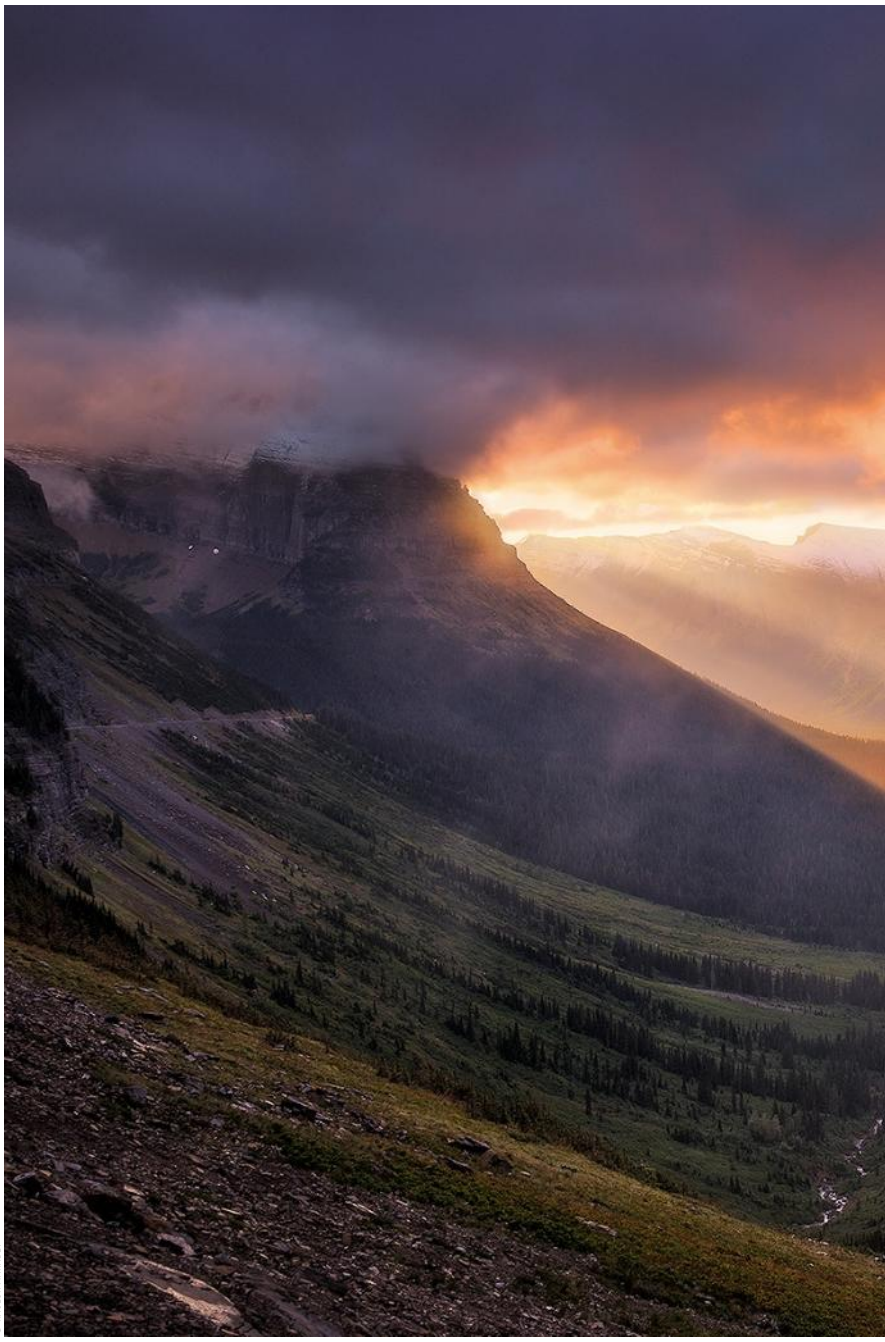
Water wonder

UK photographer Kutub Uddin has triumphed in a water-themed contest organised by the Society of International Nature and Wildlife Photographers. Kutub's image, simply called 'Raining' (left), beat more than 650 entries.

Leica 90mm lens

Fresh out this month is a new, collapsible 90mm macro lens for Leica's M rangefinder system. The Macro-Elmar-M 90mm f/4 costs £2,250. A separate £500 adapter, the Leica Macro-Adapter-M, contains a built-in helical screw system designed to allow an 18-30mm variable extension of the lens, thereby enabling the user to change the reproduction ratio.





© NAGESH MAHADEV

WEEKEND PROJECT

Shoot an air show

Air shows offer a fantastic opportunity for photographers to capture stunning action shots of a variety of planes and display teams as they fly close to the ground for spectators to enjoy.

It's not just about capturing the action as it happens above you, either, as there are a host of other subjects to be photographed. Walk round a show and you'll be presented with ideal subjects for graphical close-ups of parts of planes or general people shots.

Air displays take place around the country pretty much every weekend this summer, so there's bound to be one near you to visit. Here are some top tips to get you started.

1 Arrive at the venue early when the light is low for atmospheric shots of planes on the ground. Early morning also means you're more likely to get a 'clean' shot without a throng of people walking past.

2 When shooting prop planes, use a shutter speed that is slow enough to record blur in the propeller to avoid it looking static, such as between 1/25sec and 1/125sec. Jets require a faster shutter speed.



BIG picture

Awe-inspiring images of the American landscape win inaugural contest

This is just one of the stunning photographs that has earned Nagesh Mahadev the title of USA Landscape Photographer of the Year 2014.

'The quality of photography in this, the first year of USA Landscape Photographer of the Year, has been staggeringly high,' enthused the driving force behind the competition, Charlie Waite. 'It is my hope that the competition will grow in stature and continue to remind us of how vitally important it is to discover, be enriched by, and indeed preserve and celebrate the wonder of landscape.'

We'll be showing more winners and finalists in AP 12 July, but for more information visit www.usalandscapephotographeroftheyear.com.

Words & numbers

A photographer is like a cod, which produces a million eggs in order that one may reach maturity.

George Bernard Shaw
Former AP columnist

350 million
Number of pictures uploaded to Facebook every day

3 For air display teams such as the Red Arrows, a 70-200mm lens is ideal in most cases to capture the drama, although a longer focal length may be necessary for single aircraft if you want to really fill the frame.

4 Shooting a plane against a bright sky can trick your camera's meter into underexposing the shot, so you may need to dial in exposure compensation. It's also a good idea to shoot in raw and set your camera to spot metering.

Planes fly low at air shows, allowing you to get really dramatic shots like this



© MICK BAXTER



Panasonic's Lumix DMC-FZ1000 is due in mid-July, priced £749.99

One inch sensor and 4k video come to bridge

PANASONIC'S new flagship bridge camera should prove a hit with wildlife and sports photographers.

The Lumix DMC-FZ1000 includes a 4k video function – a first for a bridge camera – plus a 20.1-million-pixel, 1in-size imaging sensor.

However, it is also designed to allow the user to extract an 8-million-pixel still image from the movie footage.

'This makes sure you don't miss those decisive moments with either photos or video or both,' says Panasonic.

Other features include a 25-400mm (35mm equivalent) f/2.8 Leica DC Vario-Elmarit zoom lens and a top ISO of 25,600.

The fast lens and 1in sensor allow the user to create a 'beautiful bokeh', claims Panasonic.

Also on board is a 2.35-million-dot OLED electronic viewfinder and a 921,000-dot, 3in, free-angle LCD screen.

Designed as a 'high-end' bridge camera, the FZ1000 employs contrast autofocus with Depth from Defocus (DFD) technology (also featured in the Lumix DMC-GH4), which, combined with the linear motor system, aims to cut AF speed to 0.09sec (in wide mode). The FZ1000 includes a 49-area AF system, plus eye-detection AF, and a top electronic shutter speed of 1/16000sec.

The in-camera raw processing and 22 filter effects – including monochrome – should also appeal to enthusiasts.

Built-in Wi-Fi and NFC allow the wireless transfer of images and remote control via a smartphone or computer tablet, for example.

Panasonic says over half of bridge camera users are aged 45-64.



Photographers can extract an 8MP still from 4k video


© WILLIAM HENRY FOX TALBOT (1800-1877). HUNGERFORD BRIDGE © MUSEUM OF LONDON

Rare Fox Talbot print surfaces

A RARE salt print by British photography pioneer William Henry Fox Talbot is set to be showcased in London.

The print, estimated to have been created around 1845, depicts the original Hungerford footbridge in London. The bridge was designed and built by Isambard Kingdom Brunel and connected Hungerford Market on the north bank of the Thames with Lambeth on the south.

The print will star in the Bridge exhibition at the Museum of London Docklands from 27 June to 2 November, and it will be displayed for the first month – under strictly controlled lighting conditions, due to its fragility.

Admission is free to the exhibition at No1 Warehouse, West India Quay, London E14 4A. For more details, call 0207 001 9844 or visit www.museumoflondon.org.uk.



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© JIMMY NELSON

Jimmy Nelson, pictured, came under fire from the director of Survival International

Tribal pics not 'baloney'

A PHOTOGRAPHER has defended his book of large-format photos of tribal people after the director of charity Survival International condemned the portraits as a 'contemporary invention'.

In 2010, UK-born photographer Jimmy Nelson set out to find the world's 'last indigenous cultures', to document them for future generations in his book *Before They Pass Away*, which was first published as a coffee-table version last October.

Nelson says the project was designed to be a 'controversial catalyst for further discussion as to the authenticity of these fragile, disappearing cultures'.

However, he recently came under attack from Stephen Corry, director of Survival International, who wrote a review of the book.

Corry accuses Nelson of 'hubristic baloney' and of portraying people 'as they looked a generation or two earlier'. Some images are a 'photographer's fantasy', he claims.

Nelson, who used a 4x5in camera on his travels, told AP that his subjects were 'directed, staged to portray the various individuals'.

But he adds, 'It was done in co-operation and consent, and entails much more of their own way to present themselves than my small adjustments, and maybe improvements, in the most celebrated light technically possible.'


© JIMMY NELSON


© JIMMY NELSON

Speaking to AP, Nelson indicated that he shot his subjects in a way that would attract wider attention

Street photography winners named

MARK Heathcote, an amateur who had never had his work exhibited before, has won the London Photo Festival street photography competition with 'Spotted on the Underground'.

Commenting on the winning photo, judge Colin O'Brien said: 'What makes the picture is the juxtaposition of a red circular notice on the carriage window that completely covers the person's face – making them look like some alien travelling around the Circle Line.'


© MARK HEATHCOTE

Mark used a Leica M to catch this red-faced commuter on the Tube

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

ABERYSTWYTH


© CHARLIE WAITE

The Eye International Photography Festival

The guest list for the Eye International Festival of Photography 2014 in Aberystwyth has some serious pedigree. With Charlie Waite, Ian Berry, Travel Photographer of the Year Timothy Allen, picture editors from *The Independent* and *The Guardian* – it promises a fascinating weekend of talks, films, portfolio reviews and exhibitions.

Friday 27 June-Sunday 29 June. www.theeyefestival.co.uk

BRISTOL


© ALAN CLIFFORD

Sunset Special

For a rare opportunity, head over to Bristol Zoo for its Sunset Special evening. Roaming the zoo after hours, you'll be able to snap exotic animals in dramatic evening light. Bring a camera that handles itself well in low light and you'll be set.

27 June. www.bristolzoo.org.uk/sunset-specials

CARDIFF


© JASPER DOEST

WPOTY on tour

Wildlife Photographer of the Year 2013 ends its run in Cardiff on 22 June. If you haven't managed to catch it yet, you owe it to yourself to make the trip. The competition produced some fantastic images, like Jasper Doest's 'Snow Moment' (above).

Until 22 June. www.nhm.ac.uk/visit-us/wpy/index.html

LONDON


© JULIE COCKBURN

Regeneration

'Pushing boundaries' may be a trite phrase, but Regeneration earns it. The artists alter the form physically, with cut-up and collage. Featured artist John Stezaker won the 2012 Deutsche Börse prize without taking a photograph. Now *that's* pushing boundaries.

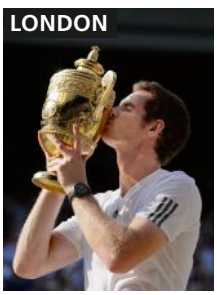
Until 6 July. thephotographersgallery.org.uk/regeneration-2

Wimbledon 2014

There's so much to see and photograph at Wimbledon, from court action to spectating celebrities. A visit to Aorangi Terrace (aka Henman Hill or Murray Mound) is guaranteed to present candid reactions. There's no better place to capture the emotion of the competition.

Monday 23 June-Sunday 6 July. www.wimbledon.com

LONDON


© AELTC



Viewpoint
Jon Bentley

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel Five's *The Gadget Show*. His interest in photography started at age 11, when he discovered a disused darkroom at school

Will higher and higher resolution video threaten stills photography? Why bother fretting about shooting the decisive moment, some argue, when you can easily shoot a few seconds of high-quality movie and select the right frame later? An interesting debate, perhaps, but two exhibitions this year have exploited the combined potential of movies and stills in much more exciting ways.

The first, at The Saatchi Gallery, featured the winners of Google's Motion Photography Prize. Motion Photography as defined by Google is a short series of stills linked together to form a video loop. Indeed, when you upload your stills to Google+ there's now an option to combine a selection into a Motion Photo automatically. I was sceptical to begin with, but the results can transform stills into far more than the sum of their parts.

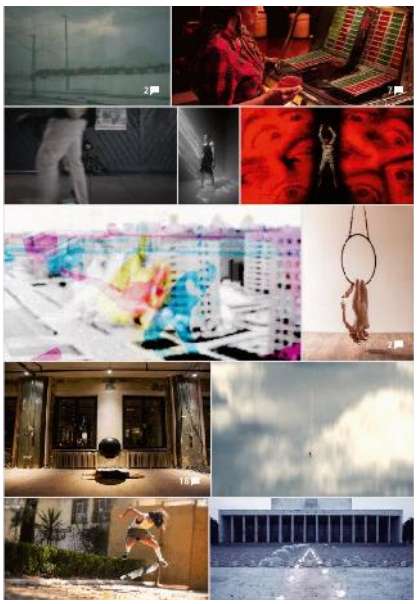
Motion and emotion

The winning entry, by Christina Rinaldi, was shot through glass that's being wiped clean by a window cleaner. The cadence of the suds being wiped away, followed by a reverse action as they appear to be swept back onto the glass, is hypnotic. A little motion can be very effective. In an underwater portrait by Emma Critchley, only the shimmering effects of light vary between frames, but the combination richly evokes the sub-aquatic environment. Even more minimalist is Marie Edwards' picture of a woman leaning against a lamppost on a deserted nocturnal street. The moisture of her breath in the cold air is the only movement, to haunting effect.

We're getting used to more short video formats in our lives through animated GIFs, and phone apps such as Snapchat and Vine, but Google has put high-quality images at the heart of its approach, which I think will increase its appeal to photographers.

On the shortlist

The other show, at The Photographers' Gallery, features work by shortlisted candidates for the 2014 Deutsche Börse Photography Prize. These include Alberto García-Alix, whose frank, intimate portraits of himself and friends, taken during the past four decades, chronicle drugs, sex, music, motorbikes and politics in his native Spain.



Some of the shortlisted entries in Google's Motion Photography Prize

> **'The results can transform stills into far more than the sum of their parts'**

Spanish rhythm

What lifts these images above the humdrum is that Alberto has made a selection into a sort of video slide show, with music and his own commentary. It's the combination of watching the video, with its poignant rhythm, while also surrounded by the stills, that leaves a powerful lasting impression of a person and his colourful life.

There are myriad hybrid formats to be exploited in the gap between conventional stills and movies. Rather than a threat, I think photographers should see accessible high-quality video as a brilliantly contemporary creative opportunity.

The shortlist and winners of **Google's Motion Photography Prize** can be seen online at https://plus.google.com/photos/+SaatchiGallery/albums/6005143423440336657. The 2014 **Deutsche Börse Photography Prize** exhibition can be seen at The Photographers' Gallery in London until 22 June 2014

New Books

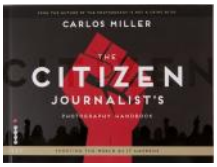
The latest and best books from the world of photography. By Oliver Atwell



© CARLOS MILLER

The Citizen Journalist's Photography Handbook

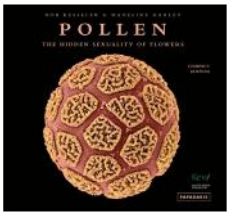
By Carlos Miller, £12.99, Ilex, softback, 176 pages, ISBN 978-1-78157-984-8



LIKE many art forms, photojournalism is a restless medium whose parameters are in a constant state of flux. With the rise of smartphones and social media, no event goes undocumented, whether it's of global social consequence or one that takes place on the most private and intimate level. The fact that these images are uploaded and delivered into our homes in real time makes it all the more fascinating. A vast majority of these images are delivered to us by what journalist and blogger Carlos Miller terms 'citizen journalists' – the ordinary man and woman on the street. In this fine guide, Miller traces the origins of the citizen journalist, from the Zapruder footage of the JFK assassination to the Arab Spring. The book is an excellent toolkit and guide for any aspiring smartphone activist.

Pollen: The Hidden Sexuality of Flowers

By Rob Kesseler & Madeline Harley, £20, Papadakis, hardback, 264 pages, ISBN 978-1-90650-651-3



WHEN you get close, very close, to the world, the hidden beauty of the everyday begins to reveal itself in wonderful and fascinating ways. Pollen, as we all know, is such a fine powdery substance that it cannot be seen without a microscope. This book, now in its fourth edition, is a collaboration between botanist Dr Madeline Harley and visual artist Rob Kesseler. The pages are packed full of educational and visually fascinating information, and clearly shows that alien worlds are very much present within our own planet. All it takes is going in for a closer look.

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Nordin Seruyan
Nordin Seruyan lives in Borneo and has been taking pictures seriously since 2010, using macro photography to reveal the diverse and flourishing insect life of south-east Asia. To see more of Nordin's stunning images, visit his 500px page at **www.500px.com/nordinseruyan**

For many of his shots, Nordin likes to blend a defocused background image with his main subject for striking results

KIT LIST



Macro lens

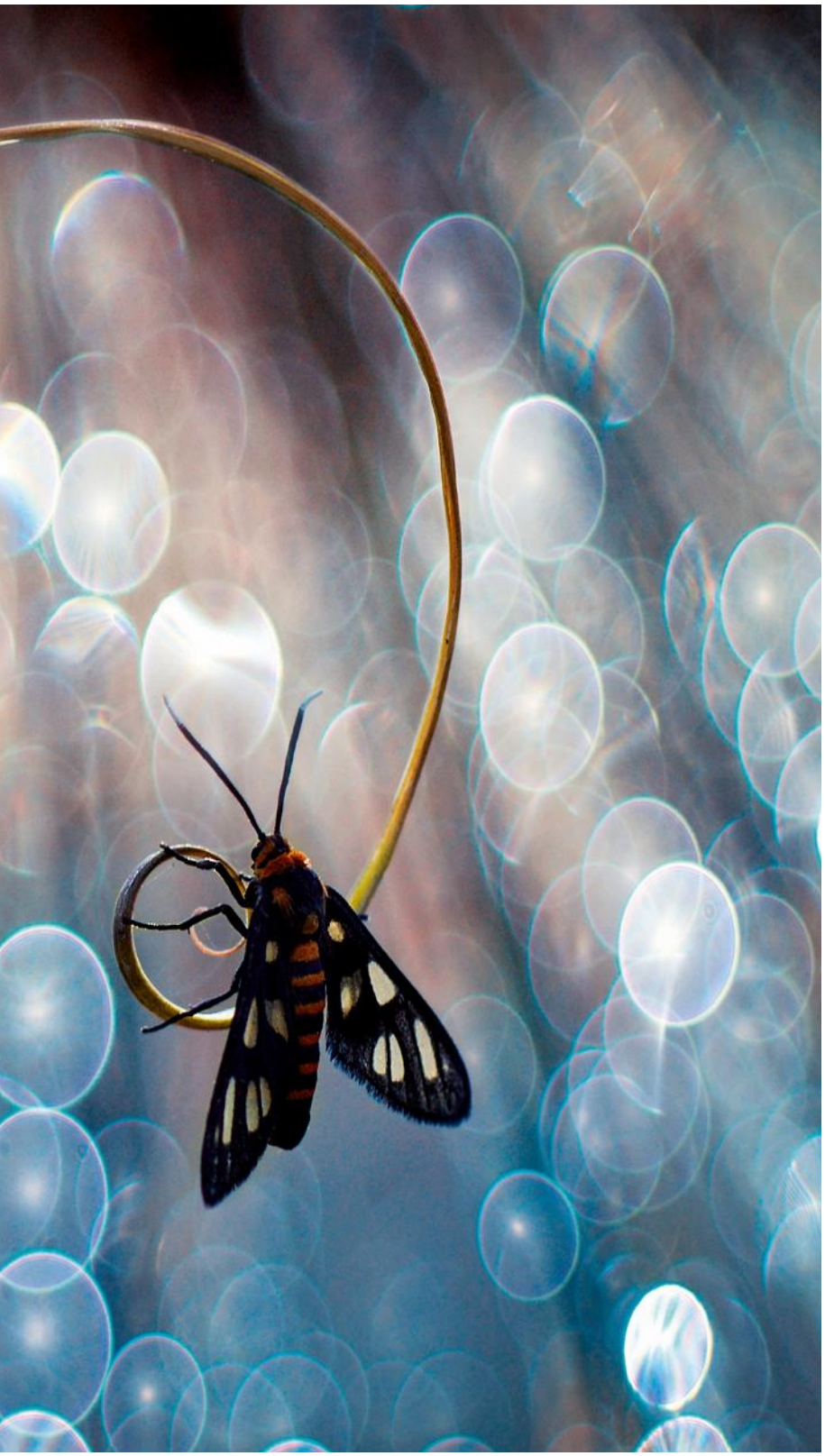
True macro is defined as the subject being reproduced at a ratio of 1:1, or lifesize. A 105mm focal length is a good starting point because the lens-to-subject distance isn't too close to become a problem. Cheaper alternatives include reversing rings and extension tubes.



Tripod

If you don't have the luxury of Borneo-standard light levels, a tripod is essential. Look for one with a horizontal centre column, which will allow you to get down to ground level. A monopod is worth considering in order to track subjects that are likely to move.





Magical macro

Nordin Seruyan takes stunning close-ups of wildlife around his home in Asia. He talks to **Ailsa McWhinnie**

For Indonesian photographer Nordin Seruyan, macro photography became a fascination from almost the first picture he took. The 38-year-old's interest in photography began as recently as 2010, and when he picked up a camera he pointed it at the nearest subject he could find – which happened to be a caterpillar. From that moment, he was sold. Since then, he has gone on to develop a body of work that combines the forensic detail that characterises macro photography with a creative approach that gives his images an almost fantastical quality.

In Nordin's case, it was his fascination with the subject that fired his passion for macro photography, rather than the other way round. 'Insects are so beautiful, and have a unique quality,' he says. 'I started off simply by photographing the insects that I found around my house, and they in turn drove my interest in macro photography.'

Close to home

Living in a tropical climate, the creatures Nordin likes to photograph are certainly plentiful. And although they may appear exotic to those of us who inhabit a Western, urban world, to Nordin they are pretty normal. 'I don't often photograph rare insects,' he explains. 'I prefer to concentrate on their behaviour and capture an unusual moment as opposed to unusual creatures.'

Many of Nordin's images were created very close to his home, and while the quality of the light in his pictures might lead the viewer to believe that he uses flash and complex lighting set-ups, he doesn't. They are all taken in natural conditions, without even a reflector to bounce the light back into his subjects. As he puts it, 'Natural light has been very good to me.' His images are often characterised by backlighting, which he enjoys for its three-dimensional effect.

Living where he does, Nordin has the luxury of

Remote release

To help you avoid both camera shake and disturbing your subject, a remote release is invaluable, especially when shooting in low morning and evening light. If using a cable release, the longer it is, the further from your subject you can site yourself.



Reflector

Using a reflector will help you push light back onto your subject. Even when photographing backlit subjects some foreground detail is important, and a reflector will help to achieve this. You can make your own from white card and foil to save money.



Flash

A blip of fill flash helps to strengthen the subject in the frame by boosting colour and lifting it out of the background. You might want to consider using a diffuser to soften the effect, or invest in a ring flash for a lovely even wash of light.



Nordin prefers to work handheld as he finds a tripod too restrictive



Nordin's images see him at the forefront of the art macro movement

pretty intense, powerful natural light sources. So much so, in fact, that he is able to work handheld, and has no need for a tripod. 'I find a tripod too restrictive,' he reveals. 'By working handheld, I can be ready to take the pictures at the right moment, and to follow the insects when they move.' Nordin's kit would appeal to any aspiring minimalist, consisting of only a Nikon D7100 camera body and Sigma 105mm f/2.8 Macro lens.

Nordin aims to shoot at around 1/100sec or faster, while the light in his region affords him the luxury of being able to work at apertures of about f/8 in order to render more detail in his subject. Occasionally, he does have to err towards higher ISO ratings in order to achieve this, but only when the location where he is shooting is in particularly low light. Mornings tend to be a more productive time for Nordin to photograph, for two reasons: the light is generally more suitable; and the insects haven't warmed up sufficiently to be too flighty to photograph. This is a rule that applies to nature photography across the board – not just in tropical climates.

As anyone who has attempted macro photography will know only too well, you can have the perfect subject, in the perfect setting and the perfect light, but the background doesn't always play ball. An unwanted object might intrude into the frame, the background might be too busy, or the light creates distracting and unwanted highlights. In order to overcome such obstacles, Nordin has two approaches. Sometimes he simply picks up the insect and moves it to a more suitable situation. If this doesn't work, he takes a rather more circuitous – but extremely successful – route. First, he throws the lens out of focus and takes a picture of the background. Depending on the background and lighting conditions, the result might be: a flat wash of colour, free from any distractions; a host of bright circles of confusion, giving a dappled light effect; an out-of-focus setting sun; or a burst of light. The possibilities are limited only by what is in front of him.

After this, he focuses on the subject at hand, be it mantis, caterpillar, butterfly or snail. Later, when back in front of his computer, he blends the two images in Photoshop. This gives the effect of attractive bokeh, and enhances the unusual and dreamlike quality that has become so much a part of Nordin's style.

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How to expose for a backlit subject

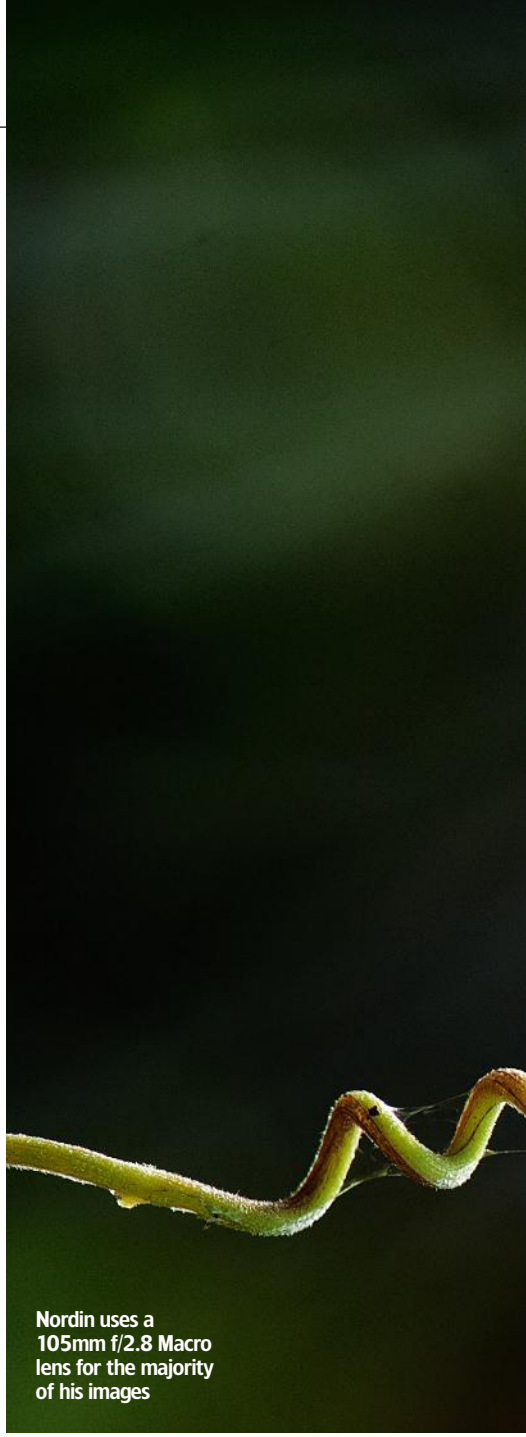


ALL PICTURES © NORDIN SERUYAN

BACKLIGHTING and silhouettes are a recurring theme in Nordin's images. The effect not only introduces depth and a three-dimensional feel to a picture, but also emphasises the translucent nature and sheer delicacy of many of his subjects. The simplest way to expose for a backlit subject is to switch your camera to spot-metering mode, take an exposure reading from your subject, lock it, recompose and take your photograph. However, if you have an entry-level camera, it may not feature spot metering. In this case, if you can, zoom into the subject and take a reading in partial metering mode, then follow the same steps as above.

If your subject is slow-moving enough to allow it, bracketing is also an option. Simply take a series of pictures at ½ or ⅓-stop increments, and choose the best one once you've uploaded your files to the computer.

For a true silhouette, simply expose for the background or sky and take your picture. You may want to underexpose a little to ensure your subject doesn't pick up any unwanted detail.



Nordin uses a 105mm f/2.8 Macro lens for the majority of his images

While some might argue that such an approach could be misleading and is incompatible with reflecting the 'truth' about nature, Nordin sees himself as being firmly in the art photography camp, as opposed to a purely natural history one. In fact, there is even a movement known as 'art macro', and Nordin is one of the photographers who is firmly at its forefront, producing images that go beyond merely showing us what the creature looks like, and almost building a story around it.

Respect for the subject is crucial to nature photography, and Nordin is acutely aware of this. As mentioned, he is happy to move an insect to a different setting, but only if it can be done with minimal disturbance. 'I never handle the insects,' he explains. 'I encourage them onto a leaf and move them that way. And afterwards, I always put them back where I originally found them.'

Nordin has also taken the time to learn about the creatures, and their movements and habits, which in turn has informed and improved his picture-taking. 'I only move them onto similar plants or grasses to those on which I originally spotted them, and I avoid coercing them into behaviour at all costs. Doing that is nothing but detrimental to the final image,' he says.

Despite the apparent complexity of many of his images, Nordin insists that they aren't difficult to achieve. 'All you need is good technique and an understanding of the creature's behaviour,' he adds. 'When you have those two things, it's simple.' AP

BLENDING TWO IMAGES

IT IS easy with macro photography to concentrate so hard on your subject that you forget about the background. This can lead to unwanted and distracting elements impinging on the image – something that, more often than not, isn't noticed until you're back at home and in front of your computer. Blending background and foreground images in Photoshop gives you control over the final image and the message it conveys. A good backdrop gives a sense of depth and perspective, and should complement the main subject without overpowering it. It also allows you to 'lift' the main subject, giving it a three-dimensional quality that might otherwise be missing.

The most important aspect of blending two images in Photoshop is that they should appear as natural as possible and give the main subject a context. Colour is also crucial, and should either complement or contrast with your subject, but never clash.



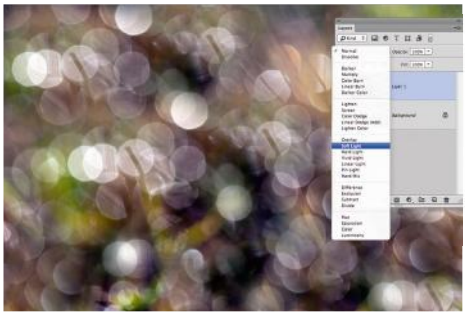
1 Shoot the main subject

While this is a reasonably pleasing image of a butterfly perched on the tip of a leaf, it is rather plain and one-dimensional at the moment. There's much more potential in terms of conveying a sense of context and light with an enhanced background – both of which would give the image a lot more character.



2 Shoot the background

By pointing towards an area of dappled light and throwing the lens out of focus, it's possible to capture a repetitive pattern of circles of confusion. Be sure to experiment a little if you are new to this technique, shooting at different apertures (although the widest your lens is capable of is likely to be the best) and exposures.



3 Merge layers together

With the two shots captured, we can now merge them together in Photoshop to create a single image. Open the subject layer and then paste in the de-focused background layer so it's sitting above it in the Layers palette. Now change the Blending Mode to Soft Light, revealing our main subject below.



4 Brush back detail

Our main subject still needs brushing back to avoid sharpness being adversely affected. So select the Brush tool from the Toolbox, with Black as the selected colour, make a Layer Mask and then gently brush over the areas of the image that you want to bring back fully. You can vary the Opacity for more control.



5 Creating depth

The final blended picture. By combining the two images in Photoshop, Nordin has created a photograph that has depth and interest throughout. By softening the background image and reducing its contrast, he ensures we still focus on the main subject and aren't distracted by the dappled light.

Fashion flair

US fashion photographer and Nikon Ambassador **Dixie Dixon** has achieved a lot and is still only in her mid-twenties

What sparked the photographer in you?
I started out shooting Little League pictures – I was about 16 and got paid a whopping $10 an hour. I joined the Year Book staff after that and my image made the cover of the yearbook. For me, that was when I decided I was no longer going to be a doctor, a lawyer or anything remotely predictable – I was going to be a photographer.

What was the next step?
Since I knew I wanted to understand the business side of things in order to make a living from photography, I went to college to study business. I would also assist photographers at the weekends, shooting weddings, events and parties.

After that, I randomly Googled 'fashion photography study abroad', and one course that came up and caught my eye was at Syracuse University in London. I applied for the programme and got on the course in the summer. I studied with a world-renowned fashion photographer, Jeff Licata, who has shot for the likes of Ralph Lauren, Calvin Klein, Emanuel Ungaro and many other top designers. That's when it was like, 'Oh my gosh! Fashion and advertising is the niche of photography that I'm meant to shoot.'

How did you find models?
In the fashion industry, it's so important to work with professional models. For instance, I did a portfolio review and I'd just been shooting friends in a fashion sort of way. The reviewer said, 'Dixie, your work is there. I like the lighting, I can see that you have it, but you can tell that these aren't experienced models. They don't have that fashion vibe that they need.' I approached a model agency in my town and asked to shoot some of the new faces who needed pictures. We got to collaborate on that and I started adding fashion models to my book, which is really where I think it started to take off.

Do you direct your subjects?
It was interesting to go from shooting new faces to experienced professional models because there's a big difference. With new faces you have to help pose them, and I can do that when I need to but I'm not overly directorial on a shoot. I think that stifles the creativity and the mood, so I just guide people through the shots. Also, and I know this sounds clichéd, but I'm just building their confidence one click at a time and shooting quickly. When the model hears that click of the shutter, they know they're doing a great job and must be mastering their poses. If you can shoot through those moments, you'll get a beautiful connection in the final shot.

How did you find your style?
After you've shot for a while, you develop a style and you start seeing a consistency in your work. There are certain things that you do similarly in a lot of shoots and you'll see it unfold over a few years. It takes a while to let yourself emerge – it's not something you have to go out and find.

How much collaboration do you have with art directors?
Art directors always have a certain vision and I'll shoot that first. Then, when I've got all the shots they want, I like to give them something they didn't know they were looking for.

How do you find working with a team?
The team is something that grows as you grow your business. When I started out, I was doing it all – the hair, the make-up, all the elements for my shoots. When you start adding in people who specialise in these areas, suddenly it takes your work up to the next level as you can focus on the photography.

How do you find your locations?
I'm always driving around back roads just trying to find different cool places for shoots because then, when someone approaches me to do a gig at a certain type of location, I'll have something up my sleeve. Sometimes you have to start from scratch, especially if you're shooting in a new environment, so a lot of research is involved, as well as scouts to help find spots for the shoot.

How about retouching?
I prefer to outsource the skin retouching as it can take up so much time, but I like to do the finishing touches. I'll make an image 'pop' and run it through some Photoshop actions to make it my style. Remember, your 'style' is not just your style of shooting, but your style of editing as well.



Dixie Dixon is a Texas-born commercial fashion photographer. Given a Nikon FG at just 12 years old, it piqued her curiosity in the field and served as her sidekick in exploring the world. Named as one of 16 Nikon Ambassadors of the US, her fresh vision has attracted a range of clients. To see more of Dixie's work, visit **www.dixiedixon.biz**.







ALL PICTURES © DIXIE DIXON







1 Shooting in available light, Dixie used a Nikon D700 and fast 50mm f/1.4 lens for this shot

2 One of Dixie's favourite lenses to shoot with is the Nikon 180mm f/2.8, which she used for this picture

3 Dixie used the D3X for this image, although she now uses a Nikon D800 for a lot of her commercial work, including videos

4 As with a lot of her shots, Dixie outsourced skin retouching for this image, but still likes to run her images through Photoshop to give them her distinctive look

5 It was after shooting with professional models that Dixie saw her work take off

6 Much of Dixie's work is characterised by her use of natural light, as with this image

'I prefer to outsource the skin retouching, but I like to do the finishing touches'





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LETTER OF THE WEEK

My weekly fix

I just had to write and thank you for the fantastic 7 June issue. Your *Photo Insight* image by the portrait photographer Agenda just blew me away. Absolutely incredible. I wish we could see more great portrait photography, both environmental as well as studio-based. I also loved Lee Frost's article on patterns – a subject that seems unfashionable these days. My other hobby is painting, and George Johnson's dreamy landscapes in *Reader Spotlight* are crying out for me to get out my watercolours.

As I am 65 and physically disabled, and do not have any personal transport, I am restricted from attempting wild landscape photography. Therefore, I more than appreciate the skills of the photographers whose works grace AP.

Previously, I have made the odd moan to AP as well as thanking you for your content, but art is subjective, as we read weekly in



your *Letters* pages. One man's (or woman's) beauty can be another's dross, and the beauty of AP is that you show modern arty styles alongside more traditional work, as well as up-to-the-minute photography news. AP is my must-have weekly fix. Thank you.
John Heywood, via email

Thank you for your kind words, John. I hope you enjoy this new look AP even more – Nigel Atherton, Editor



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Joy of photography

How interesting to read Roger Hicks' *Final Frame* in AP 24 May. There does appear to be a pressure in this age of the entrepreneur to turn not just our business, but our hobbies, to a profit.

I attended a writing course recently and that was the same: so much emphasis on getting your work into print, and the dreaded question from so many of the participants – are you published yet? I explained that I wrote only for myself, as that was the source of my pleasure, but my explanation began to feel a bit feeble even to me.

I take the same approach to photography. My delight is to set out on a walk, to take some pictures and to edit them at the computer when I get home. What a wonderfully creative and enjoyable way to spend one's time. And yet, just recently some of those entrepreneurial questions have forced their way into my head. Should I set up a website, or perhaps a blog? Are any of my images good enough to attract a buyer, so should I think of marketing, or advertising?

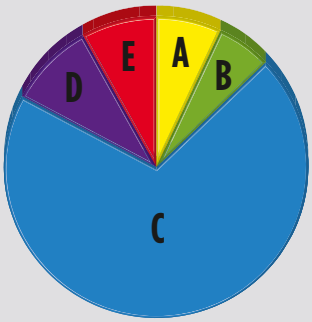
Thank you, Roger, for confirming my best instincts: the choice is the joy of a hobby, and the pleasure I derive from it, or the competition to break into the marketplace, to promote myself, to impress others and – ultimately – to sell. I'm with William Blake:

'He who binds to himself a joy/does the winged life destroy;/But he who kisses the joy as it flies/Lives in eternity's sun rise.'
Trevor Anthony Birleson, Bristol

The world used to be divided into those who produced media (such as AP) and those who consumed it. Now it seems everyone is a content producer, with a website, blog, stock photo library, YouTube channel or self-published book to tout. Everyone is now their own 'brand manager', with their own social media profiles to maintain. I feel a little sorry for the younger generation who are inheriting a world of compulsory entrepreneurship where they, and their achievements, will always be in the public spotlight – Nigel Atherton, Editor

Are you insured?

Is your photographic equipment insured? Recently I renewed my house insurance and its contents policy, and there are some changes in cover that other readers may find affects them. The most significant is that the term 'valuables' no longer



In AP 31 May, we asked...

How do you create black & white images?

You answered...

A In-camera JPEGs only	**7%**
B In-camera JPEGs, but I also save the raw colour images	**6%**
C I shoot in colour, but convert to black & white in software	**70%**
D I never create any black & white images	**9%**
E None of the above	**8%**

What you said

'I usually shoot in high-contrast monochrome, but switch to colour if the shot looks better' **Alexandra Marcu**

'Colour, converted in software so I can filter the shades used or control the luminosity of the greyscale' **CT Ware**

'Raw to 16-bit Adobe1998, Channel Mixer convert to monochrome on a layer' **Mark Philpott**

'Shoot raw with camera preview set to mono and convert with Nik Silver Efex' **Justin Minns**

'How do you create black & white images? With a roll of b&w film' **Dieter Perry**

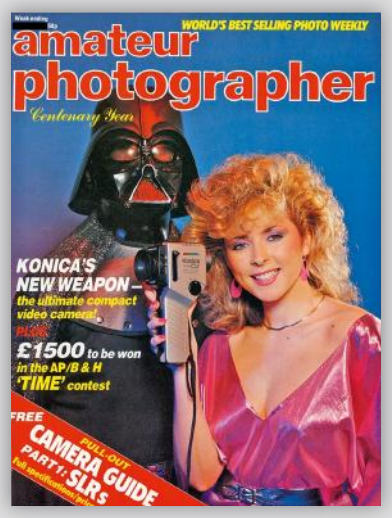
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includes photographic equipment (including video cameras). Nor does it come under 'personal possessions' – an extra premium may now be required.

Second, the valuables single article limit has increased from £1,500 to £2,000, which means the insurance company needs to be told of single items with a value over this amount. This applies to many cameras now. In short, it's worthwhile studying insurance policy renewals to check exactly whether photographic equipment is covered.

Name and address supplied

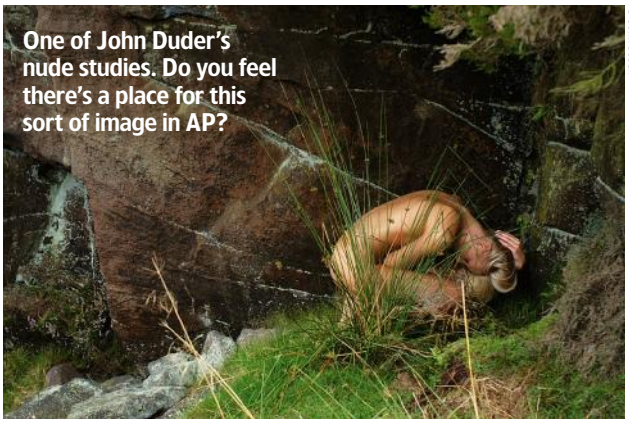
Thanks for the tip. I'll bet that few of us ever read the small print in such policies. I should also draw attention to the fact that AP has just launched its own photo insurance policy. You'll find the details on page 53 – Nigel Atherton, Editor

Back in business

After reading the AP test of the Olympus OM-D EM-10 in AP 22 March, I set out to purchase one of these marvellous machines, thereby repeating history after 34 years. Back in 1980, just after the birth of my first daughter, I bought an OM10, progressing up the OM series as she and her sister grew (OM-1, OM-2, OM-2n, OM-2 Spot/Program, OM40 and finally, an OM-4Ti). Since then, like so many Olympus enthusiasts, I have been waiting in the wings for a proper successor to the original ethos of this magnificent series, sheltering under the umbrella of Panasonic Lumix cameras.

Now, at long last, my quest has been fulfilled with the EM-10, which has all the right qualities that made the original masterpieces so popular. Now I can record my grandson in high-quality digital images that do justice to the whole concept of the OM series. Not only this, but my Lumix lenses fit, as well! Now for some serious photography!

Paul Nott, Cheshire



One of John Duder's nude studies. Do you feel there's a place for this sort of image in AP?

© JOHN DUDER

Nudes I'm proud of

Following the recent erotica controversy in the *Letters* pages, there have been a couple of polls on the AP website lately asking which type of picture readers would submit in a national competition (AP 24 May).

In this case, it would actually depend on what I'd got that I thought was really good – but in terms of what I consider myself to be good at... nudes aren't there. 'Nudes' covers a very wide range, and within every sub-genre there are good and bad pictures. But, just to register that there's a further category, here's an example of a nude I am proud of!

John Duder, West Midlands

The human form is a difficult subject to photograph well, as many of us have found. You have done well – Nigel Atherton, Editor

In next week's issue



Creating depth
Foreground composition for landscapes

Street photography
Jerry Webb shares his tips and techniques

The Brenizer Method
Create shallow depth of field in wideangle images

The 30ft Rolleiflex
How one man was inspired by his favourite camera for his own 'grand design'

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Sony proves its commitment to the A mount

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Six of the best models tested

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Five portrait lenses compared

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Horse power

Horses are considered the noblest of creatures and it's **David Sinclair's** aim to capture their spirit, grace and power. A master of his craft, he talks to **Jade Lord**

For those photographers who dedicate their life to a single subject matter, success depends on an ability to constantly see their chosen topic in new ways, from new angles and with a passion that does not waver but can be transferred to different elements of the intricacies of the subject. David Sinclair is a master of doing just that, proven by the international success of his work. And his topic? Horses.

'From wealthy racehorse owners to poor cattle ranchers, professional eventers to Argentinian farmers, mounted police to pony clubs, there are many different personalities and reasons why people own horses,' says David. 'All these varied people in a relationship with one animal open up a world full of photographic opportunity. Horses are also a great leveller of barriers: people from social opposites who wouldn't normally see each other in the same room can be united thanks to a shared passion for horses. It's a world full of colours, textures, light, dedication and interaction – that's what makes it so interesting.'





ALL PICTURES © DAVID SINCLAIR

A groom leads a racehorse to the stables
Nikon D3X, 80-200mm, 1/500sec at f/2.8, ISO 1600

As a true expert in the area, David is able to capture this fascinating world with his lens in consistently new ways. Key to this is his ability to look beyond the usual idea of horses being graceful and elegant, and instead delving into the human element that is so crucial to our perception of the animal, entwined as it is with our own social, economic and political history.

'Photographically, horses are just a great subject: standing, galloping or working, there are so many possibilities. But then there is this interaction between horse and human on a level I don't think you get with any other animal: there tends to be a hell of a lot of work,



commitment and money that goes into keeping any horse, so naturally there is a passion there.'

The approach

David is a self-taught photographer who has two key approaches when it comes to photographing the world of horses. Shooting anything from equestrian events and horse races to polo matches and rodeos, he mixes typical sport imagery with a more documentary style.

'Action is action, whether it is horses, motorsport, or ice hockey… you have to be in the right place at the right time,' he says. 'But the human story of competitors, spectators, staff and the intricacies are just as important, and just as visually engrossing. In a world of de-personalisation, clients are seeing the need for a human angle around the main shot.'

David's gift is meeting the requirement for an action shot as well as telling a human story. His portfolio is a captivating mix of photo essays interspersed with more traditional shots.

'Clients want a shot of a groom putting a stud into a horseshoe or an owner's daughter hugging a horse, as much as a picture of that horse winning an event,' explains David. 'I could sit and take shot after shot of horses going over the same jump or I can say, "What's going on here? Who are the people doing it and what do they have to do to get here?".'

How this manifests practically can change from day to day. If David hasn't got a specific brief, he will cover an event from as many angles as he possibly can. 'If they are public events or competitions, anything can happen, so I just try to take in as much as possible and keep it in context,' he reveals.

A polo pony waits to be tacked up at the 'lines'
Nikon D300, 17-55mm, 1/4000sec at f/4, ISO 250

In order to do this, David often has to be part of the background, but there are times when building up relationships and a rapport with your subject are necessary to get the best shots. 'I try to be as inconspicuous as possible, but when I am doing something like the Western project, interaction is a must. For these images you are relying on people's goodwill, and to get that you have to be genuinely interested in people's lives and struggles.'

Whether shooting unobtrusively from the sidelines or building intimate friendships with those who work with horses, David's



Rodeo photography

'SHOOTING a rodeo is like having to photograph Audrey Hepburn... it's hard to screw it up,' says David. 'The rodeos I have shot have been major events, but they take place on every level across the US. It's a great spectacle: a cowboy on a bronco horse exits from a defined gate and all hell breaks loose for 2–8secs. Each rider starts from the same point, so working out the best angle is not so hard. The arenas tend not to be that big and with a press pass you can be anywhere around the fence at the bigger events. This puts you in a great position to capture the action, and my Nikon D4 with the 80–200mm f/2.8 lens is perfect for this.

'Rodeos take place mostly in the early evening and sometimes indoors, and the floodlights tend to be under par, as the lighting concerns of photographers are not high on the list of priorities. There is nothing slow about rodeo, and owing to the poor lighting, shutter speeds fast enough to freeze the action are the biggest issue. You could crank up the ISO, letting white balance and low noise go out the window, but don't do that. Instead, bring the ISO back down and think black & white, think motion blur and how much grain added in post-production will make a great shot! There will be a lot of rubbish, but one shot might make your day. My favourite shot [see opposite page] came about this way.'





A stable boy exercising a racehorse at the gallops in the snow
Nikon D3, 80-200mm, 1/500sec at f/2.8, ISO 2500

skill also lies in a knowledge of when a shot is likely to work, honed from many years of attending horse events around the world.

'When horses are doing what they are owned for, such as sport, working or just hacking out, there is a mutual relationship between horse and rider based on trust and practice,' explains David. 'If everything comes together in a moment of competition, such as clearing the last jump or approaching the finishing line, when your horse knows to cut a calf off before you do or where to be 50 yards up the ground as you hit the ball, that's an amazing thing. Mentally and physically, horse and rider are one doing the same thing. For me, those moments tend to look pretty good and make great shots.'

What and when to shoot

To some degree, even though the theme is always horses, it's a voyage of discovery each time David picks up a camera. 'This means not necessarily having a pre-set idea of what is going to work and instead reacting to what you find when you arrive,' he says. 'You have to ask yourself, "What's going on here and who is involved?" Sometimes the answer is not in front of your face. It's easy to say that a picture is a photographer's point of view, but sometimes if you're lucky you can take a picture of a person showing their point of view,' he says.

To demonstrate the point, he cites the example of an Argentinian polo match he once photographed.

'A full frame of a polo player galloping through the goal posts and scoring the winning goal, ball in frame, stick aloft, horse looking great, might never see the light of day along with all the other similar shots,' says David. 'But take the same shot with the player in the background, instead focusing on the reaction of half a dozen Argentinian grooms holding fresh horses and hugging each other in celebration, and there is a story.'

As David's images are used for numerous things, from advertising to personal portraits, it is important, he adds, not to be too hung up on any



potential specific audience of the work. Keeping things open ensures that you don't restrict yourself when it comes to shooting. However, that's not to say David doesn't have an agenda in choosing his shots.

'I do like creating images that hold people's attention for a while,' he says. 'And preferably the attention of people who have no interest in horses, but that said, it is gratifying when a horse person says, "That's a good shot" or "I know that moment". In terms of the latter, they say that if you are going to write, it's preferable to write about what you know – and the same could apply to photography. For me, learning about this world, riding and handling horses, makes it easier to see an image and understand what is happening in front of me.'

And that, above all else, he says, is key to getting the right shots at the right time.

Camera kit

David shoots exclusively with Nikon cameras – a D4, a D800 and a D3X (his favourite). His lens repertoire includes, among others, the 80-200mm f/2.8D AF-S ED, which trumps all others.

'It is so sharp and indestructible, and is good for everything from portraits and horse events to framing horses galloping and jumping,' he explains. 'That said, the 400mm f/2.8 AF-S ED is also brilliant for events – it throws out the background nicely and is great for disguising the odd Portaloo!'

Another firm favourite is the 17-35mm f/2.8 AF-S ED lens, which is one you wouldn't

'I do like creating images that hold people's attention for a while'



The races at Cheltenham
Nikon D4, 28-70mm, 1/20sec at f/22, ISO 125

MY FAVOURITE SHOT



'I ALMOST deleted this image as soon as I took it, as it was underexposed, but something about his position and the composition made me keep it,' says David. 'Using a piece of wire, the man is fishing out the saddle cinch on a bronco: you have to get the far side strap under the horse's belly to secure the saddle, and putting your arm in is not a good idea. I like the composition, its simplicity and I love black & white, so without too much post-processing this was the result.'



Heading towards the last jump in a cross-country event Nikon D300, 28-70mm, 1/1250 sec at f/10, ISO 500

normally associate with action and people photography.

'I know it's a little old, but I can't imaging being without it as it's a great wideangle lens,' says David. 'It's perfect for taking a step back and setting the scene.'

Needless to say, David does not travel light. 'The downside of all this kit is that you can end up walking around looking like a Nikon Christmas tree,' he says.

Key tips if you're starting out

David says that experience is crucial to getting things right in the field of horse photography. 'I shot my first couple of polo matches, previewing on the back of the camera as I went, and thought how great the shots were,' he says. 'Then a voice would come over my shoulder, saying, "Did you get that?" and I would proudly show them my work. The response was, "Wow! These cameras are amazing these days, aren't they, but don't show the rider that, as he's off balance, the horse is on the wrong leg and it looks like he's pulling far too much on the bit, the horse looks distressed..." It was a steep learning curve in what made a good photo and what people wanted to see.'

This sort of insight can only be gleaned through hard research of the subject matter, but knowledge is also about timing, or as David puts it, "whether the horse looks like it's wanting to do what it's doing".

As for coping with the fast-paced action of the horse world, he recommends you use the full capabilities of the camera.

'I would suggest that you start by "machine gunning" using the multi-burst mode, and as you edit your images find the one shot that works in each sequence and learn to recognise it,' says David. 'Then, as you go, reduce your frame rate until you get to one or two per second. Blind luck only takes you so far.'

Other than that, it is about learning to interpret a scene and being able to bring a fresh perspective to the subject each time you see it, which comes from passion for the subject rather than necessarily being a skill that can be learned. AP



David Sinclair is an extensive traveller and horse photographer who prides himself on capturing the essence of the animals as well as the spirit and personality of the people who work with them. To see more of his images, visit **www.shootshorses.com**.

DAVID SINCLAIR'S TOP TIPS

Never change a lens

If you can, always carry two camera bodies – one with a wideangle lens and one with a longer telephoto/zoom lens. Do not change the lenses, as there will inevitably be dust or rain at events!





Look for the details

Keep an eye on everything that is happening around you, and always look for the details. It's often the small things that can add interest and extra dynamics to an otherwise ordinary scene.

Be prepared

Always carry spare cards and batteries that are fully charged, as it's generally a long walk back to the press room/car and you don't want to miss a shot.





Frame it right

When composing your image, allow 10% wastage in the frame for cropping in post-processing but not much more. It pays to get your composition and framing right in-camera.

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Northern Lights by Max Rive

Max Rive discusses how he captured the beautiful natural display of the Northern Lights in Norway. He talks to **Oliver Atwell**

This shot was taken above Austnesfjorden, close to the city of Svolvaer on the Lofoten Islands in Norway. I was there with two friends around February or March for some off-piste snowboarding and then decided to stay on for an extra week to take some photographs of the stunning scenery.

On this particular day we had planned to head to the summit of Matmora, but instead we hiked up to the neighbouring summit of Durmalstinden, which stands at 828 metres. During our daytime exploration we found that there was one peak that looked incredibly photogenic. Once the sunlight dropped, we returned to the location in order to capture the Northern Lights.

When we were on location, the Northern Lights were active all the time. That gave me a great starting point and enough time to set up and compose the image as I wanted. Once the display was at its strongest, I was able to take my photograph using a relatively short exposure time considering that I was shooting at night. I started at 20secs before eventually settling on around 10secs.

That said, this image is a blend of three slightly different shots in order to get a good exposure all round. When reviewing my shots in post-production, I could see that the image would look better if the Northern Lights were more prominent in the image. I could have achieved this had I chosen a longer exposure time with a lower ISO or a smaller aperture, but that would have resulted in less detail in the Northern Lights. Once the images were in Photoshop, I decided to blend three images manually by creating one layer from each photo and then blending one part of each photo into the frame.

That meant I had prominent lights in the sky and a relatively balanced exposure for the other sections of the image. This kind of post-processing isn't part of my normal workflow, but occasionally I do get a creative impulse to give it a go.

What I particularly like about this location is the pointy rocks in the foreground that lead the eye directly into the peak. I also found the shape of the mountain spectacular. In fact, it reminded me of the Matterhorn. The summit is only 20 metres higher than the camera and because of that small difference you have views on both sides of the mountain. It's also nice to see that the light pollution from the city of Svolvaer on the right adds some balance to the lights from the houses and streets in the valley on the left. At first I wasn't sure whether to put the peak in the middle or just off to the right. I chose to put it off-centre because I wanted more attention on the left side, which in my opinion holds more visual interest.

During my research, as I was looking to photograph summits during mountain trips, I would often



Max Rive

Having visited the Alps as a child, Max Rive has spent much of his free time travelling to stunning vistas and mountains across the world in order to capture their beauty. He is currently studying for a Masters in Management, Economics and Consumer Studies, and upon graduating intends to spend more time on his mountain photography.

© MAX RIVE

MAX'S FAVOURITE KIT



I tend to use a Nikon D800E with a 14-24mm lens. In fact, the D800E is my first DSLR and it can thankfully withstand all sorts of bad weather conditions. I'm also a big fan of the dynamic range of the sensor, coupled with the fact that it's 36 million pixels. Lens-wise, I often show a large field of view in my landscapes and therefore the 14-24mm lens is my favourite. Nine out of ten of my images are taken at 14mm and only around one out of a thousand of my images have been taken with a different lens – a 28-300mm. I also have all kinds of filters for both lenses, but these days I only tend to use a circular polariser.

see images of stunning locations with a person in the frame. It's a great way of showing off the scale of the landscape and something I often use myself. However, I'll only ever do it if I believe it will make the image stronger. I actually went through a period where I would do it too often. Now I try to be totally neutral in my approach to each location. I tend to approach a scene with no preconceived ideas of including a person because thinking in that way will limit your options and slow your progress.

The process of shooting the person in my image was relatively simple. While I was behind the camera, one of my friends headed to the peak from the other side with the clear instructions of putting his arms up when the Northern Lights arrived. As the image was taken using a 14–24mm lens on a full-frame camera, the distance between us wasn't too large. It made communication a little easier.

I take shots such as these because I want to show a scene that is beautiful in terms of light, which looks impressive as a location and has a strong composition with an easy-to-read subject. I don't want to go for just another obvious beautiful image. I'm on a constant quest to do something completely different. AP

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Our version

With our model Jessica, we've tried to emulate the pose and lighting that Bailey and Shrimpton created together back in the early '60s. The lighting set-up is actually very simple, with a single shoot-through umbrella positioned to the left of the frame, a midtone grey backdrop and a couple of black polyboards to soak up some light, with the image tweaked in Photoshop to emphasise the separation between the backdrop and our model.

MODEL: JESSICA @ MISSION MODELS WWW.MISSIONMODELS.CO.UK

The original

Jean Shrimpton

David Bailey, 1961

This is a simple yet striking portrait that owes much of its impact to the strong diagonal lines created by Shrimpton's arm, which frames her face perfectly within the negative space created by the V shape. The composition draws our eye along the arm and down to her face before settling on those striking eyes. The three-quarter view of the face shows off the whites of the eyes and her exquisite bone structure. This is all enhanced by the lighting, which is soft, high and placed to the left of the camera.



©DAVID BAILEY

Classics Revisited

Jean Shrimpton

By David Bailey

Phil Hall and **Andrew Sydenham** aim to emulate one of David Bailey's famous shots of Jean Shrimpton

In our brand-new *Classics Revisited* series, we're going to be looking at the processes and personalities behind some of the most iconic portrait and fashion images ever, before setting ourselves the challenge of recreating the shot ourselves. We're kicking off with one of David Bailey's early images of his muse Jean Shrimpton.

Along with fellow contemporaries Brian Duffy and Terence Donovan, Bailey changed the face of fashion photography in the 1960s, which until then was seen as a gentleman's trade, epitomised by the likes of Cecil Beaton. Eschewing the stiff, contrived poses of the era, Bailey pioneered a more informal, spontaneous style that still endures today. Combined with his technical brilliance, for many people Bailey was the perfect fashion photographer, and one of Britain's greatest.

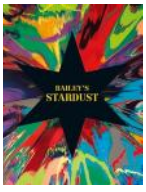
There are plenty of iconic Bailey images we could have chosen to recreate, but we've plumped for this early shot of Jean Shrimpton from a *Vogue* photo shoot in 1961. They had a well-publicised relationship and the year after, in 1962, both Bailey and Shrimpton would be catapulted into the public eye with their ground-breaking *Vogue* shoot in New York.

Bailey would often insist on shooting with Shrimpton, saying, 'She was magic and the camera loved her too. In a way she was the cheapest model in the world – you only needed to shoot half a roll of film and then you had it. She had the knack of having her hand in the right place, she knew where the light was, she was just a natural.'

FURTHER READING

Bailey's Stardust

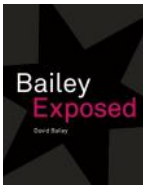
£45, National Portrait Gallery, 2014



Released to accompany the recent exhibition at the National Portrait Gallery, this beautiful, substantial book features images spanning five decades, selected by Bailey himself. An essential addition for Bailey fans and all collectors of fine photo books.

Bailey Exposed

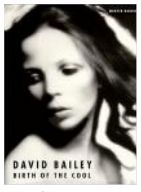
£9.99, National Portrait Gallery, 2014



This compact paperback is a more affordable guide to Bailey the man and his work. Drawing on numerous interviews with Bailey and those who know him, it features his witty observations on photography and life, as well as some of his best work.

Birth of the Cool

£50, Viking, 1999



This big glossy retrospective of Bailey's early work is no longer in print, but is still widely available. Known in the UK as *Archive One* (which is harder to find), it features a great selection of his best work from the '60s and '70s, including many of Shrimpton.

HOW WE RECREATED THE PICTURE

Kit list

Lighting We used our studio's Elinchrom flash lighting, but budget kits are perfect for this, while the Lastolite 100cm all-in-one umbrella kit (around £115) offers an affordable alternative if you're using your flashgun.



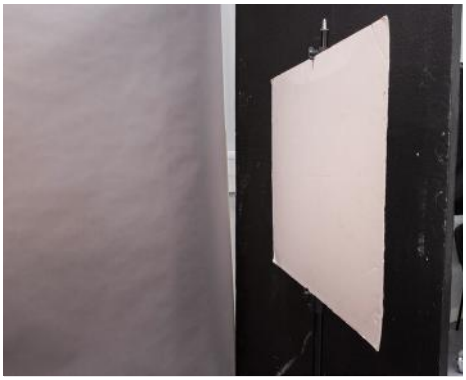
Polyboards Make them yourself out of the polystyrene boards that are used for underfloor insulation. At £10-£20 per sheet, you can paint one side black with emulsion paint.

Backdrop For this shot, we selected a Storm Grey 05 Colorama paper background, although you could use a large sheet of card.



1 Studio set-up

Let's start by taking a look at the studio set-up. For this image, all we needed was a single key light source coming in top-left to illuminate our model, with a shoot-through umbrella to diffuse the light somewhat. Two black polyboards were then positioned either side of our subject to soak up some light.



2 Polystyrene reflector

To bounce a little bit of light back from our key light onto the neck and hair of our model, we positioned a relatively small sheet of polyboard just off to the right of our subject to double as a reflector. This provided just enough bounce to illuminate the back of our model.



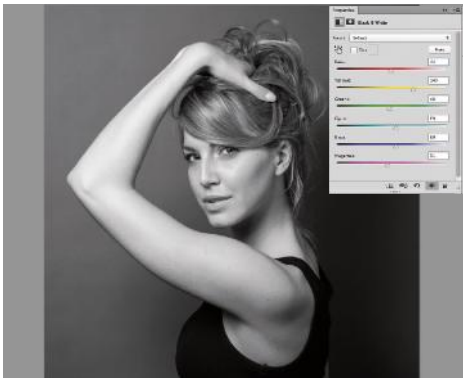
3 Shooting

Shooting on a tripod and focusing manually meant we could concentrate on the posing of our model. Rather than peering through a viewfinder, live view made life a lot easier to assess composition and review the images. You could, if you wish, tether your camera to a computer so you can see the images large on the screen.



4 Crop

Opening the image in Camera Raw, the first thing we did was to crop the image to a square format. In the Basic tab, we made some minor adjustments to the general look of the image, specifically bringing back some highlight and shadow detail, before opening it in Photoshop to make our core adjustments.



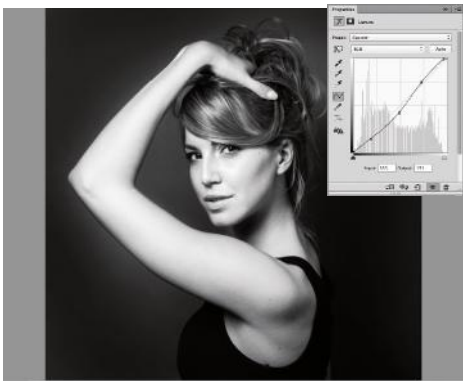
5 Convert to mono

Using a Black & White adjustment layer, we dialled in our mono mix, with quite a bias of yellow to brighten the skin tones. The next task was to look at darkening the backdrop on the left of the frame. We used the Burn tool for this, with the Range set to Midtones and the Exposure to 20%, and a large feathered brush selected.



6 Dodge and burn

We brushed round the left of the frame to darken it down a touch, as well as the left-hand corner, then switched to the Dodge tool (again set to Midtones and 20% Exposure) to lighten the arm and face a little. With this done, we could now work on the contrast. A neat trick here is to make a Black & White adjustment layer...



7 Boost contrast

... before changing the blending mode to Soft Light and then taking the Opacity back to around 50%. The face and the hair needed more 'bite', so with the Polygonal Lasso tool, we made a rough selection of the face and hair before feathering it by 25px. Then, with a Curves adjustment layer, we made a very subtle 'S' curve.



8 Sharpen eyes

Finally, the eyes still needed to 'pop' a little more. We clicked on the Background layer and dodged the eyes a little before making a selection of both eyes (hold Shift to make a double selection). We feathered by 25px and then selected Filters>Unsharp Mask, set the Amount to 75% and the Radius to 1 pixel, leaving Threshold on 0.

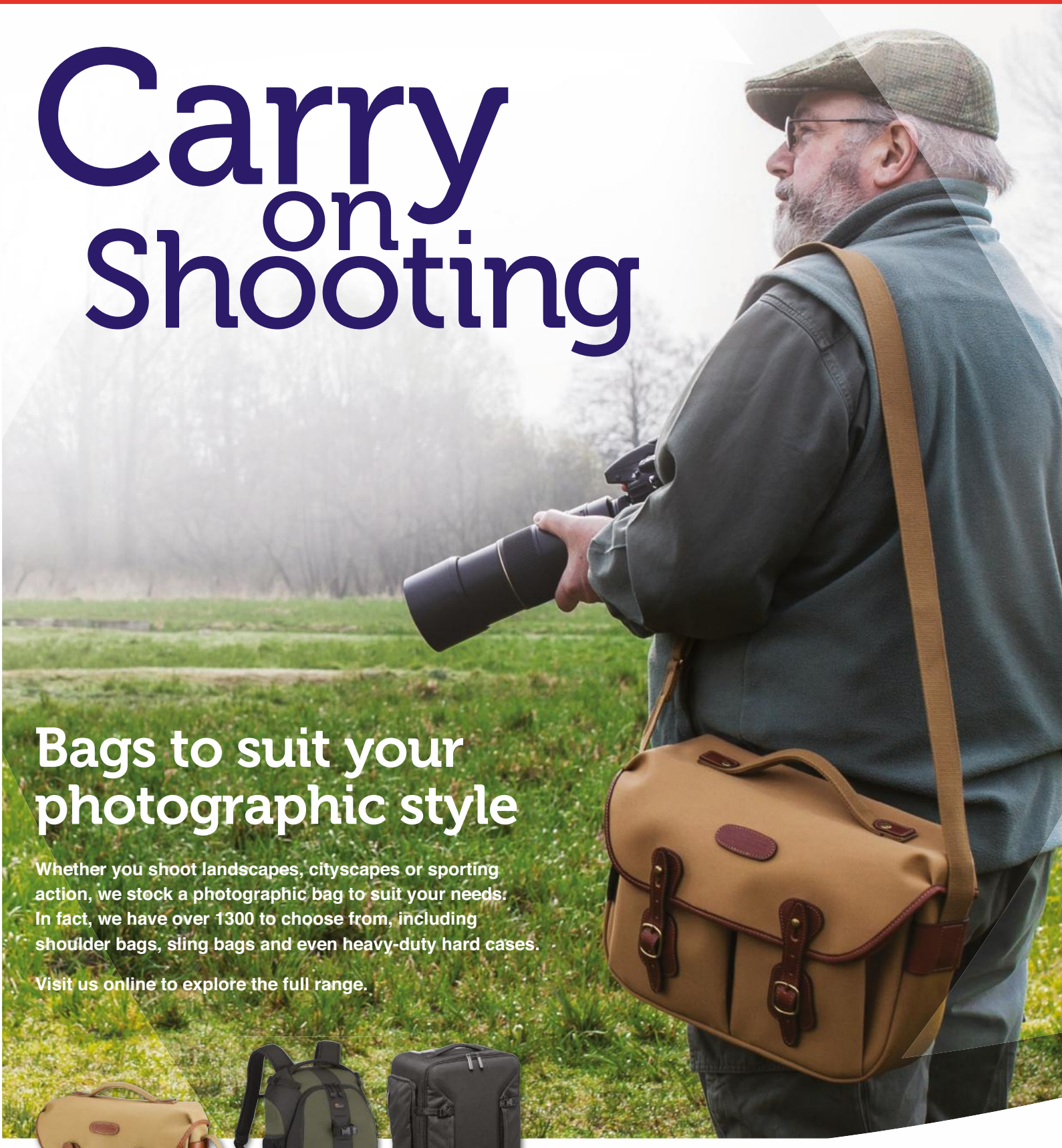
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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Richard Hurst, Hertfordshire



Richard has dipped his toe in and out of the waters of photography since he was a teenager. However, it wasn't until 2012 that he began to take it seriously after completing a photography workshop. Richard is particularly keen on the solitude that the art can offer and the way in which the elements – the sun, wind and rain – can affect the final outcome of the image. Throughout the remainder of 2014 and into 2015, Richard intends to explore new locations abroad. He would also like to visit Skye and the Outer Hebrides.

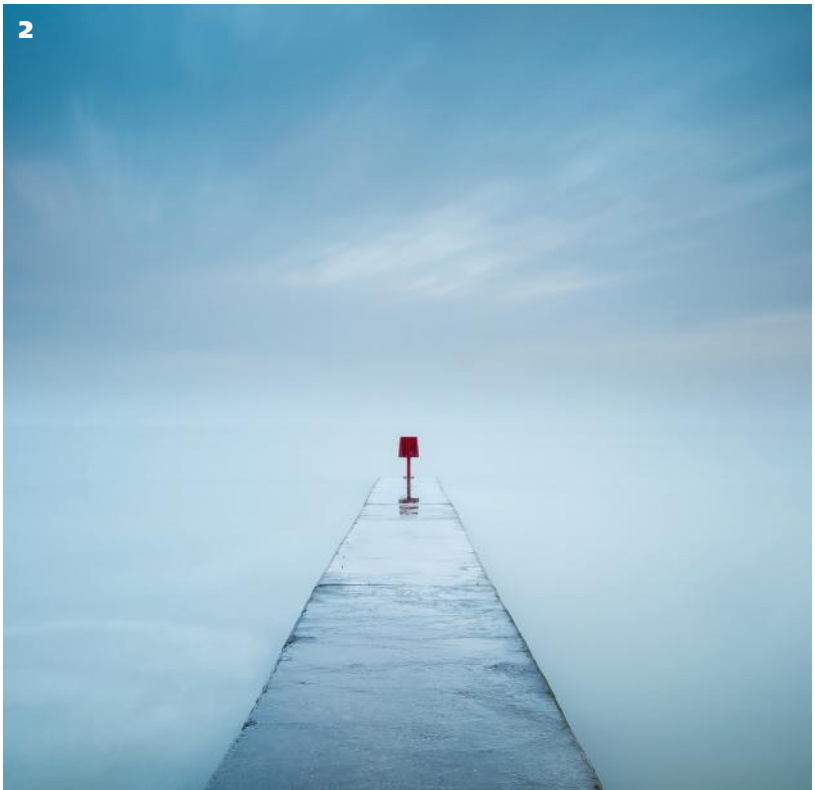
Shipwreck

1 Richard has wisely converted this shot to monochrome in order to make the best of the overcast and stormy conditions
Fujifilm X-T1, 14mm, 1/40sec at f/11, ISO 200, tripod, 0.9 soft grad

Jetty

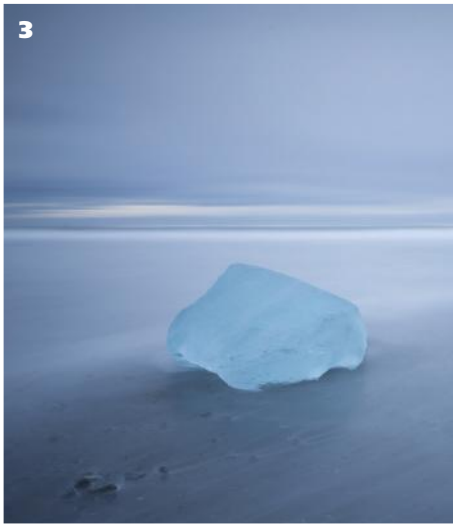
2 Combining the elements of fog, ambient light and water, Richard has created a beautifully minimalist image
Fujifilm X-T1, 10-24mm, 170secs at f/11, ISO 200, tripod, 10-stop ND grad, 0.9 hard grad





Jökulsárlón

3 This shot taken in Iceland presented Richard with many challenges, including the tide pushing ice into the legs of his tripod making it nearly impossible to keep steady
Canon EOS-1D X, 24-70mm, 317secs at f/11, ISO 100, tripod, 10-stop ND grad, 0.9 hard grad



SmugMug

The two **Reader Portfolio** winners chosen every week will receive a **SmugMug** Power account, worth £35 each, on which to host their images

SmugMug is the world's leading independent cloud-based photo website for a new generation of photographers. SmugMug Power account gives you a fully hosted, customisable website where you will receive unlimited photo uploads and gorgeous full-screen galleries. Visit www.smugmug.com

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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio





Grundarfjörður

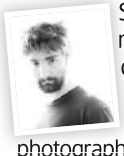
4 As Richard says, he could not have asked for better light with this shot taken in west Iceland. The colours are extraordinary and the reflection in the water adds a nice balance within an already excellent composition
Canon EOS-1D X, 17mm, 1/4sec at f/11, ISO 200, tripod, 0.9 soft grad

Whitstable, Kent

5 Choosing just the right subject, using such a long shutter speed and converting the image to monochrome, Richard has managed to strip the scene back and create something clean and simple
Fujifilm X-T1, 10-24mm, 180secs at f/11, ISO 200, tripod, 10-stop and 3-stop ND grads, 0.9 hard grad



Sergio Parrella, London



Sergio studied music for many years, but found it difficult to express himself in a way that satisfied him. Then he became hooked on photography after taking a camera with him on holiday. His favourite subject is street photography, particularly when people are the focus. For Sergio, the appeal of photography lies in its power to show everyday life in a different way and from a unique point of view.



San Telmo, Buenos Aires

1 This shot, taken during the Candombe Festival in Argentina, is a classic example of street photography. The action, the child's silhouette and the subtle composition are all crucial elements to its success

Nikon D3000, 18-55mm, 1/4000sec at f/6.3, ISO 400

Reader Portfolio



Westminster Bridge, London

2 A photographer must always look for ways to shoot familiar scenes in new and exciting ways. Here, Sergio has made a captivating image of a well-known location

Nikon D3000, 35mm, 1/800sec at f/5, ISO 100

Almagro, Buenos Aires

3 Placing the woman towards the right-hand side of this shot taken in Argentina has created a sense of movement throughout the image

Nikon D3000, 35mm, 1/125sec at f/5, ISO 200

Tower Bridge, London

4 Sergio has used the simple element of the water channel as a leading line through to the background. The person in the middle is a stranger posing for the camera

Nikon D3000, 35mm, 1/125sec at f/3.5, ISO 125



Brixton, London

5 Patience was a virtue with this image. Sergio had to wait for just the right person to come along and walk in the opposite direction of the arrow. Sometimes it's worth waiting around for a shot to come together

Nikon D3000, 35mm, 1/125sec at f/3.5, ISO 560





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Evening Class



Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to focus the viewers' attention

THIS photograph, by Biswajit Patra taken at a Hindu Holi festival, contains a lot of action and vibrant colour. It was shot from an ideal viewpoint looking down on all the action. The timing here was critical too, because Biswajit has managed to capture the moment just as a huge burst of powder paint exploded above the crowd. To my mind there is a lot of interesting detail here. The wideangle view is good because it captures so much of what is going on in the frame, but I felt it needed some tighter cropping to focus attention more on the paint cloud and the people.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk





1 Crop the image

The original uncropped photograph shows a bit too much of what is going on. I reckoned that it would be more interesting to crop the image and thereby focus in on the detail of the coloured cloud and the people in the scene.

2 Camera Raw

After applying a few basic panel adjustments to improve the contrast, I went to the HSL/Grayscale panel in Camera Raw. With the Luminance pane selected and the Target Adjustment tool chosen, I clicked and dragged on the cloud to darken the red and orange colours only.



3 Gradient Adjustment

Finally, I selected the Graduated Filter tool and added a gradient adjustment to the top of the frame. As you can see from the settings shown here (Tint -42, Exposure -1.25, Shadows +53), I used this to tint the top section green, darken the Exposure and boost the Clarity.



How to correct perspective

ADRIAN Trendall's photograph is all about symmetry, and the square crop helps to emphasise this. Notice how the bollard is positioned here in the centre of the frame. There are also the two windows either side, as well as the two people walking through the scene. They too are evenly spaced and also happen to have matching steps. When capturing a street scene such as this there isn't much time to stop and compose a picture – you just have to use your intuition and do what Adrian did here, which was to snap quickly and crop later.





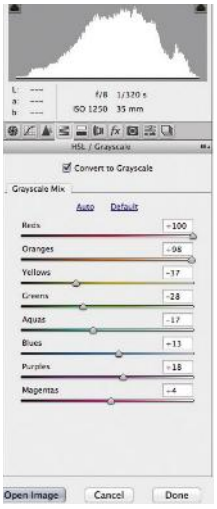
1 Correct the perspective

The first step was to apply an Upright correction in Camera Raw to, as much as possible, correct the perspective in the image. There are four options here and in this instance I felt the Full setting would be the most suitable. To help gauge the effectiveness of the correction I had the Show Grid option selected.



2 Create symmetry

In this next step I wanted to closely match the crop adjustment that Adrian had used when making his edit of this image. The idea here was to create a symmetrical composition.



3 B&W conversion

Lastly, I converted the image to black & white. What I noticed was that the default black & white conversion looked rather flat in tone. So what I did here was to drag the Reds and Oranges sliders to the right, in order to lighten the brickwork. I also applied a darkening vignette to burn in the edges.





Using Luminance adjustments

The HSL/Grayscale panel can be used to make fine-tuning tone and colour and black & white corrections to an image. The eight sliders allow you to select specific colours in an image and adjust them for Hue, Saturation or Luminance. In the vivid colour Indian scene, I temporarily selected the Target Adjustment tool and clicked and dragged on the red cloud of powder. Dragging upwards will boost the settings for the selected colour and dragging downwards will lessen them. So for this image, by selecting the Luminance pane and dragging downwards, I was able to darken the red colours.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit **www.martinevening.com**

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The TCL-X100 teleconverter for the X100 and X100S increases the effective focal length from 35mm to 50mm. **Phil Hall** tries it



At a glance

Magnification	1.4x
Lens construction	4 lenses in 4 groups
Weight	180g
Filter size	67mm

FOR ME, the Fujifilm X100S is one of the standout cameras of the past few years. I love the relatively compact size, classic styling, handling and the results it produces thanks to the excellent sensor and 35mm equivalent lens. With the TCL-X100 teleconverter, the focal length is increased to 50mm for times when the lens is a bit too wide.

As the TCL-X100 screws directly onto the front of the X100S, there are no electronic connections, while the large front element means the combination is a more bulky affair. However, it still balances nicely in the hand, and while focusing behaves in a similar way when shooting normally, in macro mode it struggled to acquire focus at times.

Images look very good, with the X100S applying in-camera corrections to control distortion very well. The good news is that if you're shooting raw, Adobe Camera Raw 8.4 applies these same corrections, so you're not restricted to JPEG-only corrected files.

Conclusion

If you're put off by the thought of poor image quality from a converter lens, don't be with the TCL-X100 as the combination of very sound optics and processing give excellent results. If you have an X100 or X100S, this teleconverter extends the versatility of these cameras and is worth investing in.

Firmware
To shoot with the TCL-X100, you'll need the latest firmware (X100: 2.10 or later, X100SL: 1.20 or later). Then from 'Conversion Lens' in the shooting menu, select 'Tele'.

Image processing
Both the X100 and X100S will automatically apply image processing to shots taken using the TCL-X100, reducing image distortion and chromatic aberration.

Handy icons
When using the optical viewfinder, icons show the edge of the frame while the EVF delivers a 100% field of view.

Matching
The TCL-X100 is manufactured using the same materials, textures, colours and finishes as the X100S, so it blends extremely well when paired with the camera body.

Amateur Photographer Testbench ★★★★★

ALSO CONSIDER

Fujifilm WCL-X100 wideangle conversion lens
£279
www.fujifilm.co.uk



With a 0.8x magnification, the WCL-X100 turns the X100S's lens into a 28mm. Like the TCL-X100, it has a maximum aperture of f/2 and the same 10cm macro working distance as the native lens.

Fujifilm LH-X100 lens hood
£69
www.fujifilm.co.uk



The X100S doesn't feature a filter thread, so you'll need this little combo – an adapter ring (bought separately) that has a 49mm filter thread and a removable lens hood. It's a bit pricey, though, and the JJC copy at £15 is almost identical.

Lee Seven5 starter kit
£115
www.leefilters.com



The perfect partner for your X100S (or pretty much every system camera as well), the Lee Seven5 starter kit contains a 0.6 neutral density hard grad filter and a Seven5 filter holder. You'll need an adapter ring (around £19), but it's well worth the investment.

Out now

Expert reviews of the latest kit to look out for

Top Lock Quick Release Adapter

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MANFROTTO'S MSQ6 Top Lock Adapter can be screwed on to all tripods that use the 1/4in thread and allows for quick-release access, so is perfect for working on the move or when time is of the essence. Suitable for heavy pro equipment, the MSQ6 is lightweight and made from tough aluminium, featuring three spirit levels covering each axis for precision framing. One of the best things about this adapter is a safety-pin feature that will ensure your valuable equipment does not slide out of the clamp without you pressing the release. An Arca-Swiss-compatible plate comes with the MSQ6 and spares are available to buy separately from Manfrotto. **Jon Devo**



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Amateur Photographer Testbench ★★★★★

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NEED to clean your monitor, your camera screen and your computer keyboard? The Green Clean Office Cleaner Desinfect and Silky Wipe does a great job. The 200ml bottle comes with the Silky Wipe professional cleaning cloth designed for optics and can be washed up to 100 times before losing quality. The cleaning fluid is water-based, containing no alcohol or allergens, so it is non-toxic and doesn't give off a strong smell. I found the solution and cloth combo was very effective at removing dust, dirt and grease. **Jon Devo**



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Tested

Fujifilm X-T1
Olympus OM-D E-M1
Sony Alpha 7

Premium CSCs

They're lightweight, small and deliver excellent image quality for those after a convenient alternative to a DSLR. **Michael Topham** puts three of the finest CSCs to the test

Image quality is a term that's referred to in every camera review, and for most serious photographers it is excellent image quality that separates a good camera from a great one. Here at AP, we examine image quality very closely, testing each camera rigorously to find out how it performs, not only against the competition, but also against the leading cameras on the market.

Recently, we've seen the very best compact system cameras – also known as premium CSCs – put up a fight against some of the finest DSLRs in an attempt to resolve similar levels of detail, produce an impressive dynamic range and offer an outstanding noise performance at high ISO. Not so long ago it was DSLRs that were always considered the first choice when it came to resolving excellent image quality, so what's changed, and why are premium CSCs becoming such a tempting and viable alternative?

The quality of the images a camera produces is dependent on many factors, but ultimately it's the type and size of sensor used within that's key. One of the most significant developments we've seen of late is the introduction of full-frame sensors in CSCs, namely the Sony Alpha 7 series. To fit such a large sensor inside such a small body is a remarkable technological achievement, and the only compromise you'll have to make for opting for a full-frame CSC is to use slightly larger and heavier lenses

ANATOMY OF A PREMIUM COMPACT SYSTEM CAMERA

PREMIUM CSCs differ from consumer models in a number of ways. Just as you would expect a more advanced set of features from an enthusiast DSLR compared to an entry-level model, premium CSCs are known for providing a viewfinder, come fully weather-sealed and benefit from the same level of manual control as you'd expect from an advanced DSLR. In addition to these benefits, you can expect a premium CSC to feature the latest technological developments, and one example is the Fujifilm X-T1, which boasts the most advanced electronic viewfinder we've seen to date. With a magnification ratio of 0.77x, it's larger than the optical viewfinder on Canon's flagship DSLR, the EOS-1D X, and reveals how far CSCs have come in such a short space of time.



Manual control
Premium CSCs are known for being larger than consumer models, meaning there's space on the top-plate to accommodate more manual controls.

Handgrip
CSCs offer less to wrap your hand around compared to a DSLR, so the importance of a comfortable handgrip is key. Most premium CSCs offer a rubberised grip.

Electronic viewfinder (EVF)
The magnification ratio and resolution vary between premium CSCs, but we're at the stage where a 0.77x, 2.36-million-dot EVF is currently the best.

Build quality
A CSC usually features a magnesium body for strength and rigidity. A weather-sealed body will allow you to shoot confidently in wet conditions.

than those produced for CSCs with smaller micro four thirds or APS-C-sized sensors. As an example, Sony's FE 55mm f/1.8 ZA Carl Zeiss Sonnar T* lens for the Sony Alpha 7 is more than twice the weight of the Olympus M.Zuiko Digital ED 25mm f/1.8 lens that's equivalent to a similar focal length after the 2x crop factor has been taken into consideration.

Benefits of a CSC
At present, Sony is the only manufacturer to release a premium full-frame compact system camera, which raises the question of how long we'll have to wait until another manufacturer decides to release its own model to challenge the competition. As things stand, the best premium CSCs have full-frame, APS-C or micro four thirds sensors, and the reason they're proving so popular as an alternative to a DSLR is down to the fact that they're so much smaller, less bulky and considerably lighter.

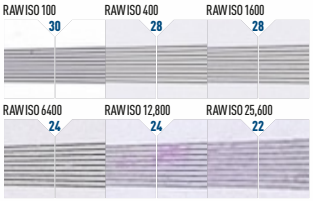
The main attraction isn't just down to body size, either. CSC lenses are a fraction of the size of DSLR lenses and, as a result, a lighter kitbag is less unwieldy to lug around and is more comfortable to carry. The room you'll save in your bag also presents an opportunity to pack more of the things you really need into a smaller space.

CSC contenders
Three of the best CSCs we've individually tested in the past six months are the Fujifilm X-T1, Olympus OM-D E-M1 and Sony Alpha 7. The Olympus OM-D E-M1 was one of the best micro four thirds CSCs we reviewed at the end of last year and offers all the advanced features an enthusiast could want in a body that is rugged and feels as good as a DSLR.

The Sony Alpha 7 was next to be released, and while it impressed us in certain criteria such as its image quality and handling, there were a few underlying concerns about the design and limited lens availability.

Next to arrive was the Fujifilm X-T1 – a CSC that seemed to tick all the right boxes, with a chic look and an electronic viewfinder that's simply sublime. In this test, we compare and contrast the three models to find out which is the best of the trio.

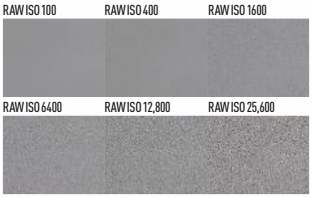
Our graphs

Resolution


By photographing a resolution chart of converging lines, we can test the resolving power of a camera. We mark the point where the camera can still resolve all the lines of the chart. The value given is in lp/ph (line pairs per picture height).

Dynamic range


To test the dynamic range, we photograph a backlit chart consisting of a series of semi-opaque, neutral patches. Software then reveals precise dynamic range at each ISO sensitivity, based on how many of the patches can be seen.

Noise


To study the noise produced, we set the camera's metering to spot and photograph a grey card. Shooting the range of ISO settings reveals how noise is handled for both in-camera JPEG and raw files. Images are shown at 300dpi at 100% magnification.

Amateur Photographer

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Fujifilm X-T1

● £1,049 body only ● £1,399 with 18-55mm lens

Sitting between the X-Pro1 and X-E2, the X-T1 is the first attempt at an SLR-shaped body in the X series



1 AF assist lamp 2 PC socket 3 Focus mode switch 4 Lens release button 5 Front command dial 6 Metering mode switch 7 Drive mode switch 8 Rear command dial 9 Movie record button 10 EVF dioptre control 11 Hotshoe mount 12 Wi-Fi activation

THE DIMENSIONS of the Fujifilm X-T1's 16.3-million-pixel X-Trans CMOS II sensor (23.6x15.6mm) place it in between the Olympus OM-D E-M1's micro four thirds sensor and the full-frame chip found in the Sony Alpha 7. Functioning in tandem with Fujifilm's EXR Processor II, the native ISO range of 200-6400 is modest compared to its rivals, but it can be expanded down to ISO 100 and up to ISO 51,200. Be aware, however, that you're restricted to shooting JPEGs only in these expanded settings, with raw capture from ISO 200-6400.

Focusing is left in the hands of an ultra-fast hybrid AF system. Being able to focus as fast as 0.08sec, the X-T1's lock-on speed is on a par with that of the Olympus OM-D E-M1, but it is a fraction faster and more responsive than the Alpha 7.

In terms of shooting speed, a continuous burst at up to 8fps with continuous AF (3fps with live view) makes the X-T1 the second-fastest of the trio, being 2fps slower than the E-M1 that can shoot at up to 10fps.

The X-T1 has a centrally positioned EVF that features 100% coverage and boasts an astonishing 0.77x magnification that results in it appearing much larger than that of the E-M1 and Alpha 7. The view is far from tunnel-like, though, and the 2.3-million-dot resolution produces such a crisp and clear image that it's by far the most impressive EVF to use for compositional and playback purposes. Below this lies a 3in, 1.04-million-dot, articulated tilt screen that's built to a very high standard. It pulls out freely and sits flush to the back of the body when retracted. The only gripe is that it's not a touchscreen, being the same as that on the Alpha 7, so the E-M1 has an advantage in this respect.

Pick up the X-T1 and you realise there's something special about the way it feels. On top, there is a lot of attention to detail, with beautifully machined dials complementing the magnesium-alloy body, while weather seals in the construction keep dust, dirt and moisture at bay. Although the handgrip may not be as deep as its rivals, it is comfortable to hold and the vertical battery grip (£199) integrates flawlessly with the body for improved handling in the portrait format.

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 0LF
Tel: 01234 572 000. Website: www.fujifilm.eu/uk

Olympus OM-D E-M1

● £1,249 body only ● £1,479 with 12-50mm lens

Does the OM-D E-M1 succeed at combining the best of a DSLR and CSC in a single package?



1 On/off switch 2 Quick access button to AF/metering modes 3 Front command dial 4 PC socket 5 Lens release button 6 Rear command dial 7 Movie record button 8 Mode dial locking button 9 EVF eye sensor 10 Hotshoe mount 11 Four-way D-pad

ALTHOUGH the Olympus OM-D E-M1's 16.3-million-pixel Live MOS sensor might be the smallest of the three on test here, in terms of its physical size it shouldn't be underrated. Sharing the same resolution as the X-T1, the E-M1 has the advantage of being able to shoot raw files across its sensitivity range of ISO 100-25,600, while offering a maximum shutter speed of 1/8000sec, which is matched only by the Sony Alpha 7.

Thanks to the inclusion of a TruePic VII image processor, the E-M1 is capable of shooting at up to 10fps, while a respectable 6.5fps is achievable with AF enabled. Engage the 5-axis sensor-shift anti-shake system that corrects for yaw, pitch, vertical motion, horizontal motion and roll, though, and the burst rate drops to a moderate 3.5fps. However, it does mean that all lenses are stabilised on the E-M1, regardless of their brand.

Just like the X-T1 and Alpha 7, the E-M1 doesn't feature a built-in flash. Instead, a small detachable flash is bundled and slots onto the hotshoe if required, while there's also a dedicated flash-sync socket – something found on the X-T1, but missing on the Alpha 7. The Dual Fast AF system works a treat, acquires rapid focus and provides continuous AF and tracking for four thirds users who would like to mount their lenses via an MMF-3 adapter. The resolution of the EVF (2.3 million dots) is on a par with the X-T1 and Alpha 7, while its built-in eye-sensor is the fastest and most responsive of the three.

Regrettably, the 1.037-million-dot, 3in articulated display doesn't offer as much sophisticated control as you'd expect from a touchscreen, but it does allow you to quickly pinpoint the position of the AF point, unlike its rivals.

The overall finish is sublime. As you would expect, the magnesium-alloy body is weather-sealed and the handgrip offers plenty to wrap your fingers around to get a solid grasp. Ergonomically, button placement is excellent, with twin control dials to adjust aperture and shutter perfectly placed. Our only issues regarding the handling are that the camera can be a bit daunting to set up and customise with so many options, and we would have preferred it if the rubberised grip extended all the way around the body, as it does on the X-T1.

Olympus, KeyMed House, Stock Road, Southend-on-Sea, Essex SS2 5QH Tel: 01702 616 333.
Website: www.olympus.co.uk

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Sony Alpha 7

● £1,199 body only ● £1,399 with 28-70mm lens

Boasting a full-frame sensor, does the Sony Alpha 7 do enough in other areas to make it the best on test?



1 AF assist lamp 2 Front command dial 3 Rear SD card slot opening 4 EVF dioptre control 5 Movie record button 6 Hotshoe mount 7 Rear command dial 8 Exposure compensation dial 9 Playback zoom button 10 Lens release button 11 Quick menu

THE SONY Alpha 7 is currently the most affordable full-frame camera and uses a 24.3-million-pixel CMOS sensor, with dimensions measuring 35.6x23.8mm. To accommodate the sensor, the Alpha 7 features the largest lens mount of the three here, with its E-mount accepting full-frame E-mount lenses (designated 'FE'), of which there are five currently available. Although this number is expected to rise, it's currently a more restrictive system than that used by its rivals when you consider that the X-T1 is supported by 10 lenses and the E-M1 is compatible with what seems like an endless list of micro four thirds lenses produced by Olympus, Panasonic and third-party manufacturers.

The Bionz X processor helps the Alpha 7 to achieve a 5fps burst rate, although this is slower than that of the X-T1 and E-M1 and drops to a mediocre 2.5fps if you want AF and exposure active between shots. The Alpha 7's sensitivity range is 100-25,600, much like the E-M1, and if a lower sensitivity is required there's the option to expand it to ISO 50. Autofocus is left in the hands of the Alpha 7's hybrid intelligent system. This may only be sensitive down to 0EV, but it copes reasonably well in poor lighting conditions.

The EVF is borrowed from the Alpha 99 and offers a 2.4-million-dot resolution and 0.71x magnification. The clarity and resolution can't be faulted, but it's no match for the size of the X-T1's EVF, and the eye-sensor was the slowest at detecting the camera being raised to the eye. The 3in, 921,000-dot articulated display that resides below is excellent. Despite the resolution being lower than its peers and it not offering touch functionality, the clarity and viewing angle add to an otherwise pleasurable shooting experience.

The handgrip doesn't have the same aesthetics as the one found on the X-T1, but the handling is excellent and the revised Alpha menu system makes it simple to navigate. The number of body-mounted controls guarantees fast access to the most commonly used settings, and although it doesn't inherit the magnesium-alloy body from the Alpha 7R, the polycarbonate front-plate and magnesium top-plate are rugged enough and it comes weather-sealed for maximum protection.

Sony, The Heights, Brooklands, Weybridge, Surrey, KT13 0XW. Tel: 01932 816 000.
Website: www.sony.co.uk

How they compare

	Fujifilm X-T1	Olympus OM-D E-M1	Sony Alpha 7
CONNECTIVITY	The X-T1 is supported by a superb Fujifilm Camera Remote app (iOS and Android) supporting Wi-Fi control from a smartphone or tablet.	The E-M1 can be comprehensively controlled via Wi-Fi using Olympus's Image Share app, available for iOS and Android devices.	Wi-Fi compatible, Sony's PlayMemories app allows other apps such as Smart Remote Control to be used with iOS or Android mobile devices.
AVAILABLE LENSES	There are currently 10 XF lenses available for the X-T1, seven of which are fixed-focal-length primes, with more expected.	Olympus produces 15 micro four thirds optics, but with many Panasonic and third-party options available too, there's no shortage to choose from.	So far there are five Sony FE lenses available, with focal lengths ranging from 24mm to 200mm. We hope to see the system expand quickly.
BATTERY LIFE	The X-T1's battery is fractionally smaller than the OM-D E-M1's. It has a claimed battery life of 350 shots before a recharge is required.	Olympus claims a battery life of 350 shots from its rechargeable Li-Ion battery, but we achieved slightly more than this figure in use.	Users can expect to shoot up to 340 shots on a single charge when the LCD monitor is used – a number that lowers to 270 shots using the EVF.
SUMMARY	One of the disadvantages of CSCs being smaller than DSLRs is the size of battery they can accommodate. When you consider that an enthusiast DSLR such as Nikon's D7100 can provide a battery life of approximately 950 shots, the 350-shot figure as offered by the trio of CSCs in this test looks disappointing in comparison.	One of the first accessories you'll therefore want to buy for a CSC is a spare battery. The NP-W126 battery the Fujifilm X-T1 uses cost £49, whereas the Olympus BLN-1 battery for the OM-D E-M1 is priced at £59. The NP-FW50 battery that the Sony Alpha 7 accepts is the most expensive, costing £65.	

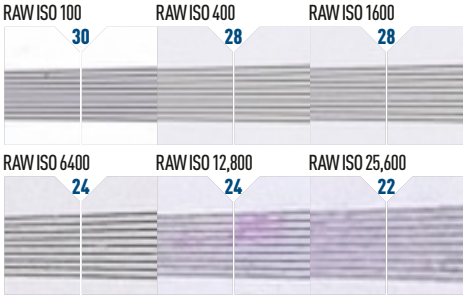
Data file

	Fujifilm X-T1	Olympus OM-D E-M1	Sony Alpha 7
Sensor	16.3-million-effective-pixel X-Trans CMOS II	16.3-million-effective-pixel, micro four thirds Live MOS	24.3-million-pixel, full-frame CMOS sensor
Output size	4896 x 3264 pixels	4608 x 3456 pixels	6000 x 4000 pixels
Focal-length magnification	1.5x	2x	1x
Lens mount	X mount	Micro four thirds	Sony E mount
Shutter speeds	30-1/4000sec, plus bulb	60-1/8000sec plus bulb up to 30mins	30-1/8000sec plus bulb
ISO	200-6400 (extendable to ISO 100-51,200)	100-25,600	100-25,600 (extendable to ISO 50)
Metering system	256-zone TTL metering system	324-zone multi-pattern TTL	1,200-zone evaluative, centreweighted, spot
Exposure compensation	±3EV in 1/3 steps	±3EV in 1/3 steps	±5EV in 1/3EV and 1/2EV steps
Drive mode	8fps	10fps	5fps (2.5fps with AF and AEL)
LCD	3in, 1.04 million dots	3in, 1.037-million-dot tilting LED	3in TFT with 921,600 dots
Viewfinder	2.36-million-dot OLED colour EVF	2.36 million dot	2.4-million-dot OLED display
AF points	49-point system	81-point system, 37-point phase detection, touch focus	117 points for phase-detection, 25 points for contrast-detection
Video	1920 x 1080 pixels (at 60p or 30p), 1280 x 720 pixels (at 60p or 30p)	1080 HD at 30p, 720P at 30p, AVCHD, AVI Motion JPEG	1920 x 1080 pixels at 60p or 25p
External mic	Built-in 2.5mm input	Yes	Yes
Memory card	SD, SDHC, SDXC (UHS-II)	SD, SDHC, SDXC, UHS-I	SD, SDHC, SDXC, MS Pro Duo
Power	Rechargeable Li-Ion NP-W126 battery	Rechargeable Li-Ion BLN-1 battery	Rechargeable Li-Ion NP-FW50 battery
Dimensions	129 x 89.8 x 46.7mm	130.4 x 93.5 x 63.1mm	127 x 94 x 48mm
Weight	440g (including battery and memory card)	497g (including battery and memory card)	474g (including battery and memory card)

Fujifilm X-T1

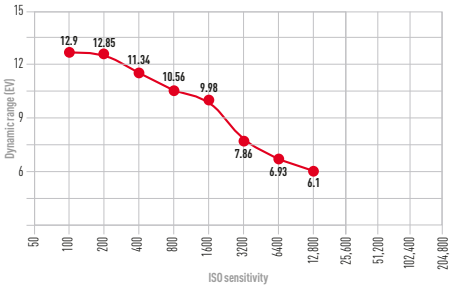
Resolution

At its base sensitivity of ISO 100, 30 line pairs per picture height (lp/ph) were recorded on our resolution chart – which is an impressive readout for an APS-C-sized sensor. Detail dropped to 24lp/ph at ISO 6400, while pushing to ISO 25,600 (JPEG) presented a readout of 22lp/ph.



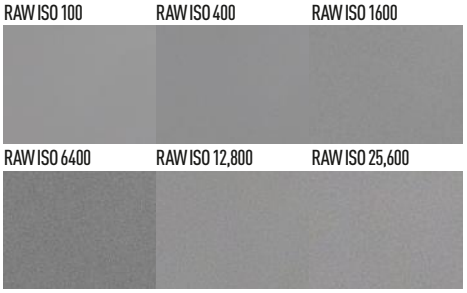
Dynamic range

Our dynamic range results for the X-T1 weren't quite as impressive as the Alpha 7, but were ahead of the OM-D E-M1. At ISO 100, a readout of 12.9EV challenged the Alpha 7's 13.14EV result. At ISO 6400, the figure reduced to 6.9EV – an identical readout to that produced by the Nikon D7100 at the same sensitivity. Provided users shoot in raw (available between ISO 200-6400), detail can be returned to highlights and shadows fairly easily.



Noise

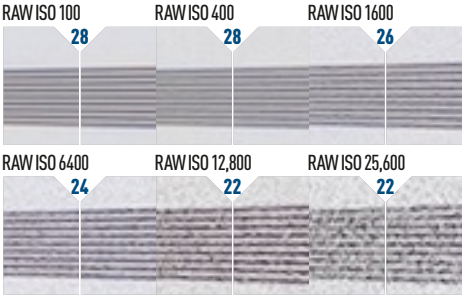
Barely a trace of luminance or colour noise is visible between ISO 100 and ISO 800. As you push to ISO 3200 and 6400, a fine-grain structure starts to appear under close inspection. However, these settings are by no means unusable and just require a tweak of noise reduction in post-processing. The H1 (ISO 12,800) and H2 (ISO 25,600) settings should be avoided – noise is more aggressive and it results in a waxier image appearance.



Olympus OM-D E-M1

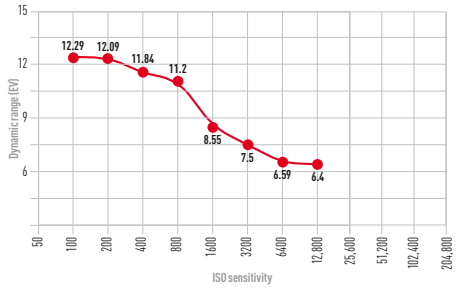
Resolution

The E-M1 resolves fractionally less detail than the Fujifilm X-T1. At ISO 100, 28 line pairs per picture height were recorded – a figure that reduced to 24lp/ph when inspecting the detail of raw files at ISO 6400. At its maximum ISO 25,600 setting, 22lp/ph were resolved, much like the X-T1.



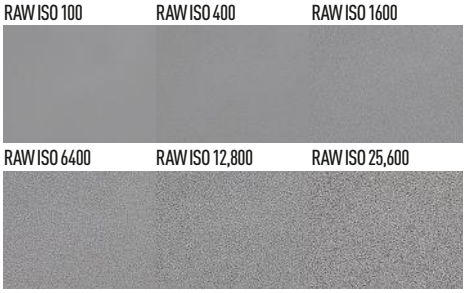
Dynamic range

The OM-D E-M1's dynamic range is measured at 12.29EV at ISO 100, which, although it may not be as high as its rivals, remains on a par with DSLRs we've tested before such as the Nikon D610. A dynamic range above 12EV at a camera's base sensitivity setting is a very respectable readout and users can expect to recover plenty of detail easily using the highlights/shadows slider in Adobe Camera Raw or Lightroom.



Noise

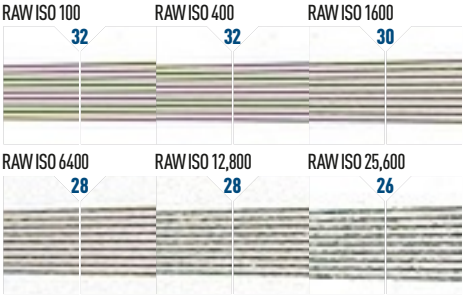
Examining the E-M1's image quality through the ISO range reveals that luminance noise kicks in about 1EV earlier than the Fujifilm X-T1 – as early as ISO 400. However, this can be dealt with in post-production without a huge loss of detail and it's important to stress that images from the E-M1 are usable right up to ISO 6400 with some careful noise reduction applied. At ISO 25,600, colour neutrality is affected by a purple cast.



Sony Alpha 7

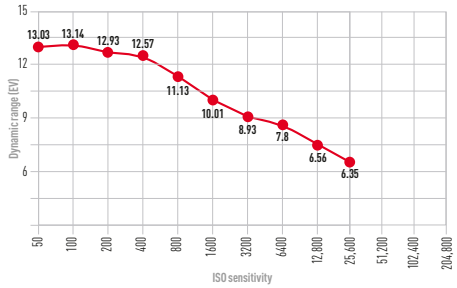
Resolution

Our test chart reveals that the Alpha 7's full-frame sensor is capable of resolving the highest level of detail of the three, with 32lp/ph being recorded at ISO 100. Pushing up to ISO 6400 reduced the level of detail that's resolved to 28lp/ph, while at its ISO ceiling (ISO 25,600), 26 line pairs per picture height were traced.



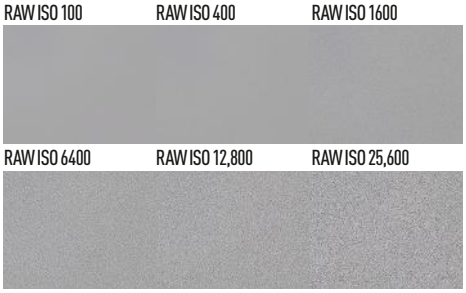
Dynamic range

At ISO 100, the dynamic range of the Alpha 7 was measured at 13.14EV – a value higher than both the X-T1 and OM-D E-M1. The impressive readouts continued through the ISO range, with 8.93EV and 7.8EV being recorded at ISO 3200 and 6400 respectively. Working on the Alpha 7's raw files revealed there's plenty of latitude for recovering highlight and shadow detail in Adobe Lightroom.



Noise

The Alpha 7 is the outright winner when it comes to noise performance. There's none whatsoever between ISO 50 and ISO 800, with luminance noise only starting to creep in at ISO 1600. Its structure is very fine indeed and has a pleasing organic appearance. Even when the sensitivity is increased to ISO 6400, noise can be dealt with in post-production without loss of detail. Saturation drops off slightly at ISO 12,800 and ISO 25,600.



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FUJIFILM X-T1

The X-T1 has a tendency to overexpose scenes a fraction more than its rivals, but the level of detail that's recorded by the sensor is very impressive (see right)



OLYMPUS OM-D E-M1

The OM-D E-M1 metered well for this tricky scene, comprising dark shadows and bright highlights. At close magnification, detail isn't as impressive as its rivals



SONY ALPHA 7

This scene presented no problems for the Alpha 7. The astonishing level of detail recorded by the full-frame sensor is clear to see in the magnified view

Our verdict

NONE of the three CSCs on test here stands out as the obvious winner or loser as such, and in truth, the ideal model would combine the best elements of all three. Take the sensor from the Alpha 7, the lens mount and the number of available lenses for the OM-D E-M1, and the aesthetics, autofocus system and electronic viewfinder of the X-T1, and you'd have one of the finest compact system cameras ever made. As it is, each one is different from the next, so you're left making a decision based on what's going to be best for your own photography.

If you regularly shoot action or high-speed subjects where you'd benefit from a fast 10fps burst speed and maximum shutter speed of 1/8000sec, the Olympus OM-D E-M1 makes the best choice. It handles well and is supported by the largest selection of lenses – one of the perks of it being fully compatible with the same micro four thirds lenses that Panasonic produces, as well as some third-party offerings from the likes of Sigma and Samyang.

The most obvious difference between the three is sensor size. The Sony Alpha 7 trumps its rivals in this respect, with a full-frame sensor that delivers the best image quality, resolving more detail and offering an excellent performance at high ISO. If you regularly find yourself shooting in low light or are fixated on capturing the finest levels of detail – a must for any landscape photographer – then the Alpha 7 gets the nod. The only real off-putting factor is that currently it's only supported by five lenses and these aren't as small, light or fast as the primes offered by Fujifilm for the X-T1.

On the subject of the X-T1, it's a truly superb CSC that manages to strike a perfect balance between size and performance. Detail is resolved exceptionally well by its APS-C sensor, it's a delight to use and the attention to detail – from the build quality, right down to the beautifully milled dials on the top-plate – is exquisite.

Having used all three extensively, if I had to choose one, it would be the X-T1. This decision is based on three things: it is supported by some excellent XF lenses that are both fast and small, it delivers superb image quality, and it was the most intuitive to use. Take price into consideration and the X-T1 offers the best value for money, too.



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Zeiss Otus 55mm f/1.4 vs Sigma 50mm f/1.4

It may be heralded as one of the best lenses ever made, but is the Zeiss Otus 55mm f/1.4 really worth almost £2,500 more than the Sigma 50mm f/1.4 Art lens? **Richard Sibley** and **Andrew Sydenham** put the lenses head to head

In AP 17 May, we tested the Sigma 50mm f/1.4 DG HSM Art lens and found it to be one of the best 50mm optics, if not *the* best, that we have ever tested at AP. Yes, at around £850, the Sigma 50mm f/1.4 lens is expensive, especially when you compare it to the Nikon equivalent, the AF-S 50mm f/1.4 G, which costs just £280 – almost £570 less.

However, if you thought the Sigma lens was expensive, make sure you are sitting down when you hear the price of the Zeiss Otus 55mm f/1.4. It costs around £3,170 and it doesn't even feature autofocus.

Features

The first thing to mention about each of these lenses is that the optical design is very different from the more typical design for a 50mm f/1.4 lens. We would expect this type of lens to have between six and eight elements in five or six groups, yet the Sigma design features 13 elements in eight groups, and the Zeiss lens 12 elements in 10 groups. Obviously, this significantly adds to the size and weight of these lenses, which we will come to later. To find out more on the optical design of each lens, read Professor Bob Newman's article on page 63.

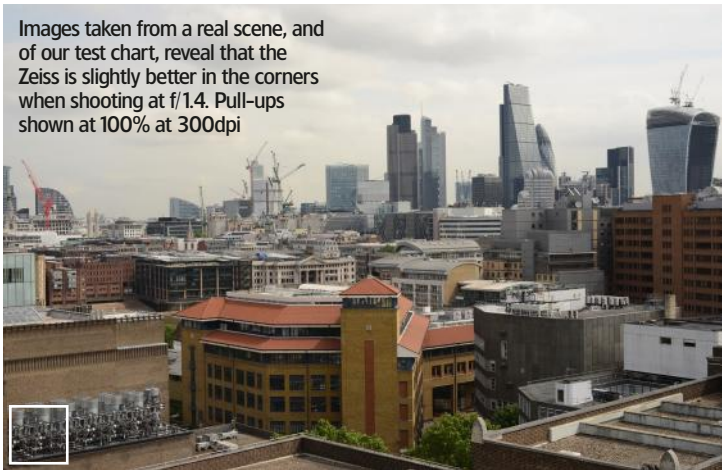
Build and handling

Neither of the standard lenses on test here is particularly small in comparison to the respective optics from Canon and Nikon. In fact, the lenses are both very substantial. The Sigma 50mm f/1.4 weighs 815g, but the Zeiss Otus tops this with a weight of 970g. It is the no-compromise optical design of the lenses that is the reason for their size and weight.

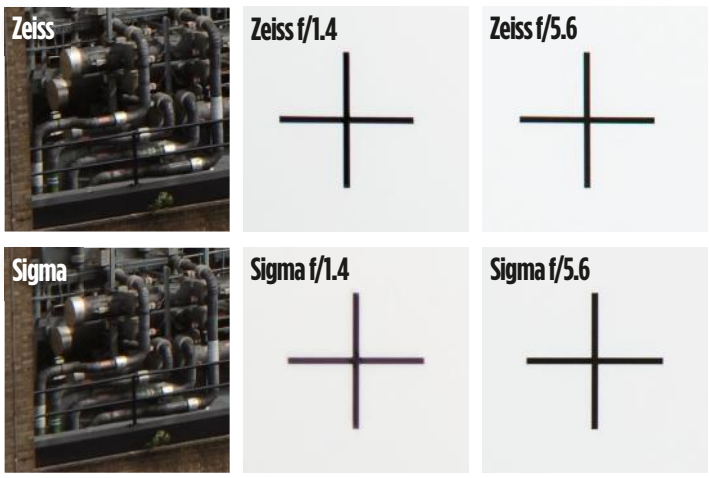
In both cases it is more like carrying a 24-70mm f/2.8 zoom. If you are more used to shooting portraits with a 50mm f/1.8, the weight will make itself known on your forearms before too long.

With the Zeiss Otus being a manual-focus lens, this mechanism has to be of the very highest quality, and indeed it is. It is the smoothest focusing ring that I have ever used on any lens. It feels like it is gliding as you turn it.

While the focus ring of the Sigma lens isn't as wide as the Zeiss, it does have a ridged grip to prevent slipping. The focusing mechanism itself feels a little more rigid and less fluid compared to the Zeiss. However, the Sigma 50mm f/1.4 manually focuses just as easily as the vast majority of premium lenses on the market. It has nice torque, it doesn't slip or feel loose, and there are no clicks or whirrs from the cogs that engage with the AF motors.



Images taken from a real scene, and of our test chart, reveal that the Zeiss is slightly better in the corners when shooting at f/1.4. Pull-ups shown at 100% at 300dpi



MANUAL FOCUSING

ONE THING that is important when considering a lens that is manual focus only is just how well you can manually focus. This isn't just down to your eyesight, but also the camera that you are using, and the subject matter of your images.

When shooting at an aperture of f/1.4, with the very shallow depth of field that comes with this, it only takes the focusing to be fractionally off for the subject to be slightly out of focus.

Another consideration is how the camera aids you to manually focus. Some cameras with live view will allow you to use a 100% pull-up, which is very precise, and you may also be able to use focus peaking to get an indication of the sharpest points of focus. AF indicators are also found in the viewfinders of most DSLRs.

It is vital to understand how these manual-focus aids work in your particular camera. Focus peaking and the AF indicator systems often work over a small range of focus, rather than a particular point, so it is important to know where the precise point of focus is in that range. Check by taking a series of images at the largest lens aperture between where the focus peaking or indicators come on and go off. This should help you discover how to best use them to help manually focus your camera.





This portrait image shows just how difficult it can be to precisely manually focus a lens with the aperture set to f/1.4. Here the Zeiss is just a fraction off compared to the Sigma lens, which was autofocused



Image quality

To test the lenses and really see the differences between them, we used each of them with a Nikon D800E in a Nikon fit. Looking at the comparison images, you would be hard pushed to see the difference between the two lenses. With very careful focusing, and keeping the camera as steady as possible, you can see that in terms of centre resolution the Zeiss is better – just.

Both lenses provide lovely smooth out-of-focus areas that look fantastic, and the rounded aperture blades keep them looking that way, even when stopped down.

Regarding the edges of the image, again the Zeiss is the better of the two lenses, and is amazingly sharp in the very corners, even when wide open. However, at f/5.6, both lenses are as close to providing edge-to-edge sharpness as any lens we have seen.

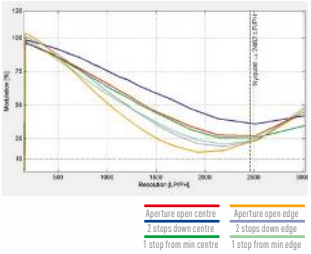
When wide open, there is the merest hint of chromatic aberration visible when high-contrast edges are in the corner of the frame. Red and cyan can be seen in the Zeiss, and green and magenta in the Sigma, but to reiterate, it is only really noticeable if viewing at about 200% and if you are looking for it. In both cases it is simple to remove in software.

There is some vignetting from both lenses, although for many subjects it wasn't an issue and actually helped to draw the eye to the centre of the frame, particularly when shooting portraits.

Putting real-life images to one side for a moment and looking at the resolution graphs, the shape of the graphs produced by each camera is strikingly similar. However, the Zeiss lens is fractionally better at each aperture, but again, only just.

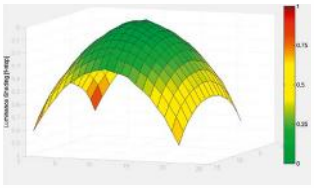
Our graphs

Resolution



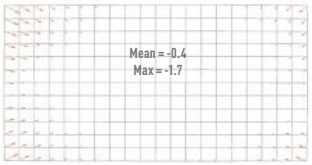
The MTF resolution chart shows clarity on the vertical axes and the number of line pairs per picture height (lp/ph) on the horizontal. As the lp/ph increases, the lens is less able to define them, hence the typical downward curve of an MTF chart.

Shading



To show vignetting, we use a 3D rendering. The brightest part of the lens, in the centre, is measured at 0EV. As the edges get darker, the corners drop, representing the scale of the darkening. A 1EV difference in brightness is shown in red.

Curvilinear distortion



The red arrows on the distortion grid show the direction and strength of the shift in the image, compared to the original point on the photographed chart. The Mean and Max values are given to show the average and worst point shift as a percentage value.

Amateur Photographer

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Zeiss Otus 55mm f/1.4

● £3,170

It's expensive, but it is one of the best standard lenses ever made

NO EXPENSE has been spared in the production of the Zeiss Otus 50mm f/1.4 lens. It has an extremely high-quality construction that can be physically felt when you focus the lens. Its engineering makes this one of the best lenses to manually focus that we have ever used. It really is a fantastic piece of glass.

In terms of image quality, the Zeiss Otus 50mm f/1.4 lens will be difficult to beat in terms of resolution and distortion, and out-of-focus areas are rendered beautifully. There is some vignetting wide open, but this is expected, and more important is how sharp the lens is when shooting wide open. However, all this comes at a very obvious price.

The money spent on the Zeiss Otus could buy a Nikon D800 and a Sigma 50mm f/1.4 DG HSM Art lens, with enough left over for another lens or a flash. And let's not forget that the Zeiss lens does not feature autofocus, which will make it awkward to use for some photographers and subjects. However, when we score, we don't account for the price of a product, we simply judge it on how well it performs, and in this regard the Zeiss lens is exceptional.

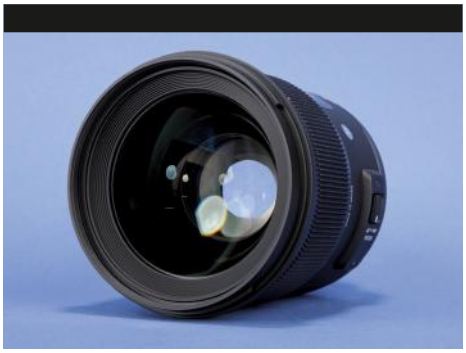
Data file

Filter diameter 77mm
Lens elements 12
Groups 10
Diaphragm blades 9
Aperture f/1.4-16
Minimum focus 50cm
Length 141mm
Diameter 83mm
Weight 970g
Lens mount Canon EF, Nikon F

Amateur Photographer Testbench GOLD ★★★★★

ALL PRICES ARE STREET PRICES





Sigma 50mm f/1.4 Art

● £850

A reasonably priced lens offering outstanding image quality

COMPARED to a proprietary 50mm f/1.4 lens, the Sigma version is expensive, although it is far cheaper than the Zeiss Otus 55mm f/1.4. When you pick up the Sigma lens, though, it quickly becomes clear why it costs what it does. The optical design of the Sigma has much more in common with the Zeiss lens than its cheaper equivalents, and it is this break away from a more traditional design that pays off with excellent image quality.

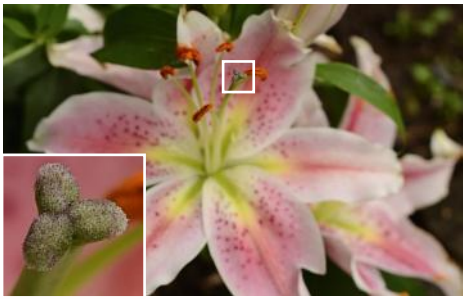
The images produced by the Sigma 50mm f/1.4 DG HSM Art lens display a staggering amount of detail, and the lens is as sharp in the corners as many lenses are in the centre. Better still, if you have a DSLR with an APS-C sensor, it becomes a great 75mm (equivalent) portrait lens and you will benefit from corner-to-corner sharpness with little difference across the frame.

Overall, the performance of the lens makes it one of the best lenses we have ever tested, and if you are in the market for a 50mm f/1.4 optic, then the Sigma is worth spending a little extra money on. It is already an early candidate for Fixed Lens of the Year at the 2015 AP Awards.

Data file

Filter diameter 77mm
Lens elements 13
Groups 8
Diaphragm blades 9
Aperture f/1.4-16
Minimum focus 40cm
Length 99.9mm
Diameter 85.4mm
Weight 815g
Lens mount Canon EF, Nikon F, Sony A, Sigma

Amateur Photographer Testbench GOLD ★★★★★



Alternatives

A few other options if you are interested in a 50mm f/1.4 lens

Canon 50mm f/1.4 EF USM

● Reviewed 20 July 2013 ● £280

CANON'S 50mm f/1.4 lens is something of a good all-rounder, with a reasonable performance when shooting wide open, although it does lack the bitingly sharp resolution of the two 50mm lenses on test here. When shooting between f/2.8 and f/11, there is little difference in sharpness between the centre of the image and the corners, although to get the most from the lens it is best to shoot at f/8. There is also some curvilinear distortion at the edges of the frame that will require straightening. A very good, reasonably priced lens for Canon users.



Nikkor AF-S 50mm f/1.4G

● Reviewed 20 July 2013 ● £300

NIKON'S current Nikkor AF-S 50mm f/1.4G lens is around the same price as the Canon equivalent and performs roughly on a par. Curvilinear distortion is a little less, although vignetting is around 0.3EV worse in the corners. The latest optical lens coatings ensure that the Nikkor lens has a good level of contrast, and it is very good wide open. Once again, to get the best from the lens you need to be shooting at between f/8 and f/11.



Zeiss Planar T* 50mm f/1.4

● Reviewed 20 July 2013 ● £600

IF YOU hanker after a Zeiss lens, but the Otus is out of reach, the Planar T* 50mm f/1.4 may be the answer. Available in Canon EF and Nikon F mounts, the lens has a solid metal construction and, like the Otus, is manual focus only.

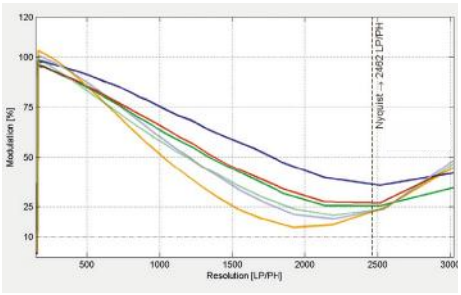
In terms of image quality, it is superb when shooting at f/8-11, but is let down by poor performance when shooting wide open. The lens also suffers from far more curvilinear distortion than both the lenses on test here.



Zeiss Otus 55mm f/1.4

Resolution

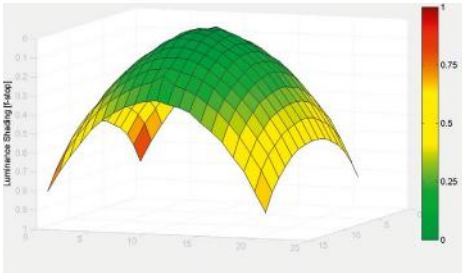
The resolution chart shows that the Zeiss Otus 55mm f/1.4 is among the best lenses we have ever tested. At f/5.6-8, the lens is supremely sharp in the centre, and it is almost as good at the edges. The graph doesn't quite do justice to just how good this lens is at the edges of the frame.



Aperture open centre
2 stops down centre
1 stop from min centre
Aperture open edge
2 stops down edge
1 stop from min edge

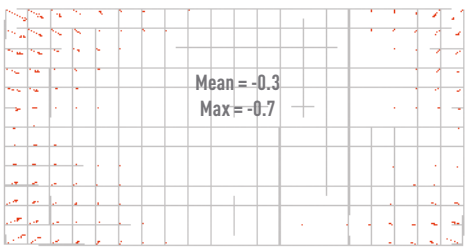
Shading

Both lenses show quite severe vignetting when shooting wide open. At the very edges of the frame, the Zeiss 55mm lens is around 0.75EV darker than the centre when shooting wide open, but by f/2.8 the vignetting is reduced to 0.25EV and less than 0.1EV by f/4.



Curvilinear distortion

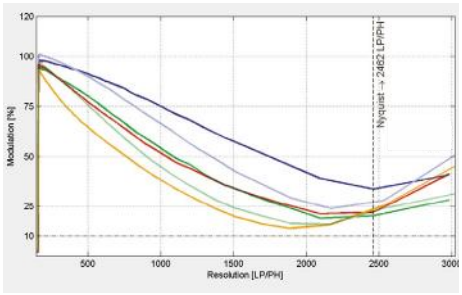
There is some slight barrel distortion on the Zeiss 55mm f/1.4 lens, although it really is nothing to be concerned about. With a mean distortion of just -0.3EV and a maximum of -0.7EV at the very edges, any distortion should be easily corrected using image-editing software.



Sigma 50mm f/1.4 Art

Resolution

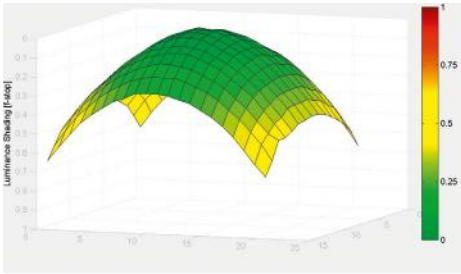
The Sigma 50mm f/1.4 DG HSM Art lens resolution chart is almost identical to that of the Zeiss lens. However, there is more of a spread in the resolution at different apertures, where the Zeiss lens is more consistent, with the lines closer together. The Sigma lens does show impressive corner sharpness when shooting at f/5.6.



Aperture open centre
2 stops down centre
1 stop from min centre
Aperture open edge
2 stops down edge
1 stop from min edge

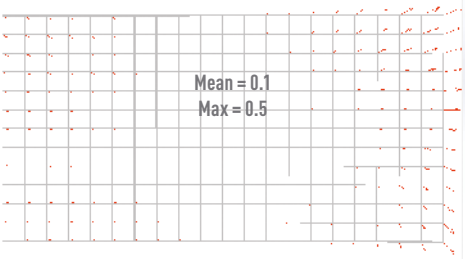
Shading

Sigma's 50mm f/1.4 performs slightly better in terms of corner shading when shooting at f/1.4. The very corners of the lens are around 0.6EV darker than the centre, but like the Zeiss lens, by f/2.8 the vignetting is reduced to 0.25EV and less than 0.1EV by f/4.



Curvilinear distortion

Interestingly, the Sigma 50mm f/1.4 shows pincushion distortion that is usually associated with telephoto lenses, as opposed to the barrel distortion of the Zeiss lens. However, the amount of distortion is again remarkably similar in terms of strength, it just occurs in the opposite direction.



Our verdict

WHILE I fully appreciate that few, if any of you, are going to withdraw £3,170 from the bank and head out to buy the Zeiss Otus 55mm f/1.4 lens, I hope this test has shown that there are occasions where differences in image quality are not proportional to price.

There comes a point where differences are so slight that, even if you were considering spending £3,170 on the Zeiss Otus lens, you may stop to think about whether you actually need it, and whether the Sigma 50mm f/1.4 DG HSM Art lens is actually more than good enough.

The Zeiss lens needs to be manually focused, and while this is a joy to do with the large focusing ring, it does take time, good eyesight and for absolute precision it will also require a camera with a good viewfinder or a 100% magnification live view screen. The Zeiss lens does resolve more detail than the Sigma 50mm f/1.4 lens at both the centre and the edges, but not enough to warrant the average enthusiast even contemplating buying it.

In summary, the Zeiss Otus 55mm f/1.4 lens is superb. It really is a triumph of lens design. It is going to take a lot of hard work for any manufacturer to better it, and for this reason it has to be awarded five stars. However, whether or not you should buy one is another question, and one to which I think the answer is obvious. If you want to try the Zeiss Otus 55mm f/1.4, I would suggest that you rent it for a weekend from www.hireacamera.com – which very kindly lent us the lens we tested in this review.

As for the Sigma 50mm f/1.4, it also is a triumph. Everyone in the AP technical team has been impressed with the lens, and a few have already added it to their own wish lists. Sigma's designers have managed to match the central image quality of the Zeiss lens, but at a quarter of the price. And for that reason it, too, scores five stars, and, like the Zeiss Otus, is worthy of an AP Gold Award.

'The Zeiss Otus 55mm f/1.4 lens is superb. It really is a triumph of lens design'



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Budget travel camera

Q My girlfriend and I are going travelling for a few months and are looking for a decent camera, costing up to £250. We're backpacking around India, Thailand and south-east Asia, so it needs to be light and small enough to fit in the side pocket of a rucksack. This probably means sacrificing a big zoom lens, which is a shame, but we can live with that. **Joe Keene**

A While the Panasonic Lumix DMC-TZ60 is probably the best travel compact on the market, it's well out of your budget and, by the sound of it, you'd probably be better off with a 'tough' camera. These rugged compacts are shockproof and drop-proof so they can take a few knocks, and more importantly, they're waterproof, so if you end up on any of the amazing beaches in that part of the world, you won't have to worry about water or sand. The best choice at this price is probably the Panasonic Lumix DMC-FT5, which features a 16-million-pixel sensor, 4.6x (28-128mm equivalent) zoom, along with Wi-Fi and GPS, so you can record your locations and upload your images as you go. Most importantly, it will fit in the back pocket of your jeans. **Nigel Atherton**



A fisheye lets you get dramatic action shots if you can get close enough

Lens for BMX and skateboarding

Q I enjoy skateboarding and BMX photography with my Canon EOS 550D, but would like to try using a good-quality fisheye lens. Could you suggest something for less than £250, please? **Tomfreemedia**

A You won't be able to find a new fisheye lens for less than £200, good or otherwise, but you can buy a second-hand one. The well-regarded Samyang 8mm f/3.5 is available in Canon EF fit, with good used examples available for less than £200. It isn't autofocus and there is no image stabilisation, but neither of these features is essential with lenses this wide. The depth of field is so extensive that focusing is barely necessary, especially once you stop down to f/8 or f/11. **Nigel Atherton**



Tough cameras are a good choice if you're around sand or water

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Sharing an archive

Q Could you suggest software for creating a slideshow of photos commemorating 50 years of a community? I'd like to be able to arrange the pictures in annual folders, with up to four sub-groups, and to create a slideshow that can easily be switched from a chronological order, to a certain year, or to weddings and so on. I'd also like a split-screen interface that makes it easy to drag and drop from existing folders on my computer to the program. **Mike Joannides**

A When you say you want to create a 'slideshow', this suggests a presentation containing a set of images viewed in a predetermined order, just as we might view someone's holiday photos using a slide projector.

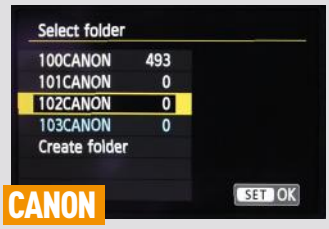
But it sounds like you're talking about a huge archive that you would like to be able to access in myriad ways. This is where I get confused: if you are presenting the images to a captive audience I'd expect *you* to choose what is shown and in what order – I'm not sure why you'd want to jump from one category, such as a year, to another, such as an event.

Perhaps you intend to distribute these images so that people can access them in their own time – on a DVD, say – in which case I can see the logic in your request.

If that's the case, I'd question the use of slideshows. If you want to let people browse the images based on specific criteria, an image database might be more appropriate, where people can search and view images based on keywords without being tied to the slideshow format. However, at this point you're looking at digital asset management (DAM) software, and your project

Hidden tricks

Get more out of your camera



CANON

Creating folders

If you shoot several jobs or visit different locations in a single day, it is possible on most current models to save images to different folders to keep them separate. Within the Setup or Tools menu, you can create folders and select the folder in which the images you're shooting will be saved. If you download your images by dragging and dropping the folders from a card to the desktop, this is a convenient way of sorting out images. Once on the computer, the folders can be renamed to something appropriate.



NIKON

Copyright information

If you have ever worried about ownership of your images, there is a way to make sure your images have your name in the shooting data. Go to the Setup menu and under Copyright Information you can enter your name, which will then be included in the shooting data or metadata of every picture you take from then on.



OLYMPUS

Get the highest-quality camera JPEG mode

The default JPEG quality setting is Fine, but there is also a Super Fine (SF) mode. Go to the Resolution/Color/White Balance custom menu and in the submenu find the Resolution Set option. You can set up to four resolution and compression combinations, but No1 is probably all you need. Scroll past F to find SF.

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MS0061	Hero3 Black Motorsports Edition	£325.00
MS0060	Hero3 Black Surf Edition	£325.00
MS0062	Hero3 Silver Edition	£279.99
MS0063	Hero3 White Edition	£199.99

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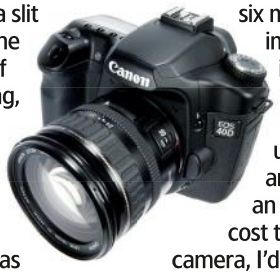
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could become vast. It might be very different too – it could take the form of a website, or the images could be stored on Flickr so that people who have moved away, their descendants, or anyone at all can browse the images online.

Basically, there are countless ways of organising an image archive – and of sharing it. I'm not convinced that slideshows would be my number-one choice. It would be great to hear how other readers would approach this project. **Chris Gatcum**

Sticky shutter

Q On my Canon EOS 40D, as soon as the shutter speed goes above 1/500sec, the top quarter of the frame comes out black. It happens with or without a lens, on single and multiple exposures, and on M, Av, Tv settings. Any ideas? **Fenrider**



A This sounds like a shutter fault. The camera has two shutter curtains. At high speeds they create a slit that passes across the frame. It sounds as if one curtain is sticking, resulting in the top of the frame being unexposed. The EOS 40D is nearly six years old, so there's a chance it has just worn out, if it has seen regular use. (The shutter is rated with a life of 100,000 cycles. To find out how many frames it has fired in its lifetime, visit *www.shuttercounter.com* and upload a photo. It will instantly tell you the shutter count.)

Unfortunately, there's no quick fix, so it will need to be repaired. Canon's service centre will charge £156.50 to fix it, which will also include a full clean, service and six months' warranty. If impact or liquid damage is found to be the cause, then the repair will not be covered under the fixed price and you'll instead receive an estimate based on the cost to fix it. If it were my camera, I'd be tempted to take the opportunity to upgrade and put the money towards a newer and more up-to-date body. Good examples of the Canon EOS 60D can be picked up for £450-£500 (body only). **Michael Topham**

MY LIFE IN CAMERAS

Charlie Waite remembers the cameras that have shaped his photographic life



Charlie Waite is one of the world's leading landscape photographers. He has written more than 30 books and in 2000 was awarded an honorary fellowship to the British Institute of Professional Photographers. His exhibition, Silent Exchange: The Landscape Photography of Charlie Waite, is on show at the National Theatre, South Bank, London SE1, from 23 June.

1977 Nikkormat FTN

The Nikkormat FTN was my very first camera, which I got in around 1977. My father loaned me £400 to buy it. It had a Photomic viewfinder with a centreweighted exposure meter. You adjusted your settings and when you had the needle in the middle, the exposure was correct. I bought a 105mm prime lens for the camera when I started doing portraits of actors. It was a solid camera and I used it together with another Nikon SLR for about ten years.



1977 Gandolfi large format

When I started doing landscapes, I bought a 6½x8½in large-format camera, which was made personally by Fred Gandolfi. I went to his workshop in Peckham, London, to collect it. The workshop was filthy, but from a cupboard he brought out this absolute jewel of a camera. Fred said, 'Please use the camera. Don't treat it like one of those objets d'art.' It was beautifully made. I used it quite often for about five years and I still have it.



1970 | 1980 | 1990 | 2000 | 2010

1979 Hasselblad 500C

Using a Hasselblad was a real eye-opener as I discovered just how marvellous it was to use. It was the Rolls-Royce of cameras. The 500C was a basic model, but beautifully made and used wonderful Carl Zeiss optics. The square format initially seemed a bit odd for landscapes, but it felt right to me. That was my main camera for 15 years and I formed a real emotional bond with it.





1998 Hasselblad XPan

I bought an XPan when it was introduced in 1998. There was a bit of a fad for panoramic cameras at the time. This one took images that measured 24x65mm, but you could also flick a switch to shoot 24x35mm frames midroll, which was a great technical feat. I loved the XPan. I did an enormous amount of work with it and it was tragic when Hasselblad discontinued making the camera.

2009 Nikon D3S

I've had a Nikon D3S since it was launched in 2009 and it's one of the main cameras I use today. It's a big, heavy, sturdy workhorse with a full-frame sensor, and although it has only 12.1 million pixels it still produces fantastic images. When I'm shooting in low light, the image quality at high ISO settings is excellent and the 11fps shooting mode is very useful when I have a go at wildlife photography.





BLAST FROM THE PAST

Nikkormat FTN

Ivor Matanle recalls an old favourite, the **Nikkormat FTN**

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What's good Nikkor lenses were probably the best of their period. Nikkormats were usually sold with the 50mm f/2 HC Nikkor, but sometimes come second-hand with the 50mm f/1.4. The 28mm f/3.5, 35mm f/2.8 and 135mm f/3.5 or f/2.8 Nikkors are recommended. Nikkormats are usually mechanically reliable and optically excellent, but check the shutter and automatic diaphragm carefully.

What's bad A resistor under the shutter-speed ring can cause erratic meter readings. No spares are available, so only pirating parts from another camera can repair it. Never buy a Nikkormat without a live battery in it, and take a range of meter readings to be sure the meter works properly.



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Professor Newman on...

Lens design and the new normal

Bob Newman reflects on how a new approach to lens design is paying dividends for discerning photographers

There has been a recent significant change in top-end lens design regarding what is expected of a standard prime lens. Since the 1930s, the preferred design for a fast standard lens has been the symmetrical Double Gauss design, called the Planar by Zeiss, which produces a compact, economical and high-quality lens. Being symmetrical, the aberrations in each half tend to cancel each other out. The Double Gauss design can be elaborated to produce very high-quality results, with perhaps the ultimate example being the Leica Summilux-M 50mm f/1.4 Asph model (see figure 1).

The straightforward Double Gauss design has six elements and is absolutely symmetrical around the aperture stop. Leica has added two more elements – giving the designers additional degrees of freedom, which can be used to hone the image quality of the lens. Nonetheless, the Double Gauss design is relatively weaker wide open than when stopped down a little, believing that photographers would be willing to trade a little performance for speed. This has been particularly true for Double Gauss standard lenses designed for SLR cameras, where the back focus is too long to allow a truly symmetrical design.

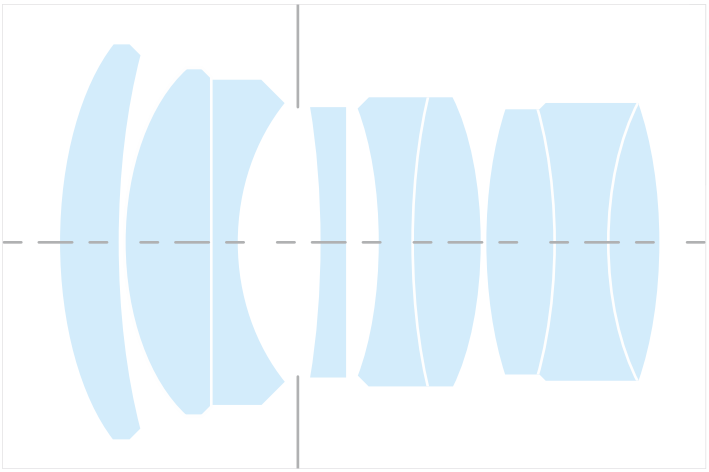


Figure 1: The Leica Summilux is a classic symmetrical Double Gauss design with two additional elements at the back. This lens is the peak of Double Gauss design

> 'The Double Gauss design is relatively weaker wide open than stopped down'

Last year, Zeiss designers indulged in an interesting 'what if' speculation. What if some photographers wanted high image quality wide open, regardless of the cost and size? This line of thinking led to the Zeiss Otus 55mm f/1.4 lens – a no-compromises fast standard lens. 'No compromises' meant acknowledging that this lens truly was retrofocal (back focus longer than focal length) and it was designed as one. The result was a lens that outperformed any existing standard lens, although for a considerable cost in size and expense.

Now Sigma has followed Zeiss's lead and designed a similarly large retrofocal fast standard lens, the 50mm f/1.4 DG HSM Art lens (see figure 2). This lens similarly outperforms all the conventional Double Gauss lenses, although perhaps not the Otus. While it is an expensive lens, it is more affordable than the Zeiss. The question is, how many photographers will trade the convenience of a compact lens for this increased quality wide open?

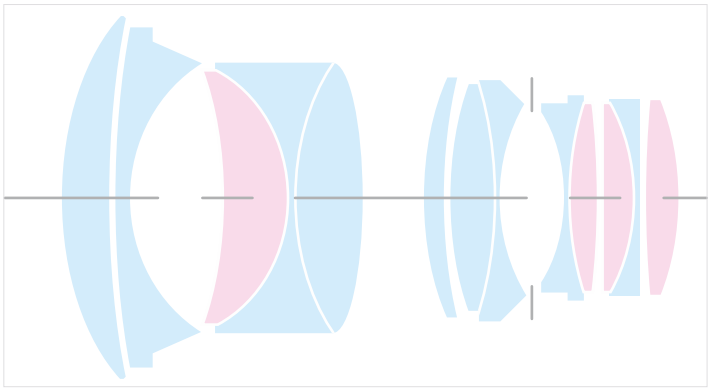
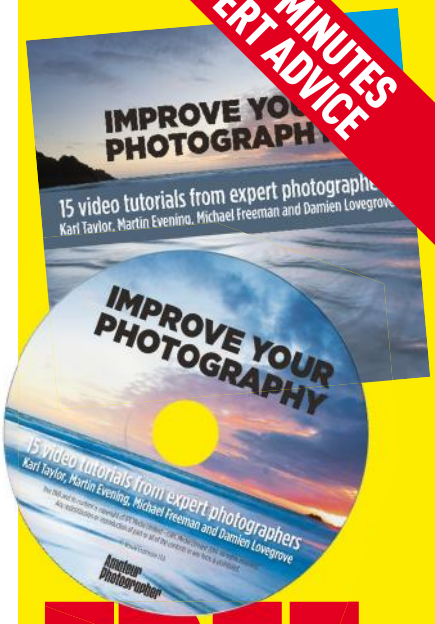


Figure 2: The Sigma 50/1.4 Art is a retrofocus design, like the Zeiss Otus. The additional complexity provides the designer with more degrees of freedom, making possible a better corrected lens than the classic Double Gauss

● **See pages 54-57 for a comparison test of the Sigma 50mm f/1.4 with the Zeiss Otus 55mm f/1.4**

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER	MINT-BOXED £265.00
CANON 35 - 80mm f4/5.6 EF MKIII	MINT £39.00
CANON 55 - 250mm f4/5.6 MKII IMAGE STABILIZER	MINT BOXED £159.00
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS	MINT BOXED £565.00
CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER	MINT+HOOD £299.00
CANON 75 - 300mm f4.5/5.6 + HOOD	MINT £89.00
CANON 75 - 300mm f4.5/5.6 MK III	MINT BOXED £99.00
CANON EF 25 MK II EXTENSION TUBE	MINT £75.00
CANON EF 12 MK II EXTENSION TUBE	MINT BOXED £39.00
CANON 58mm CLOSE UP LENS TYPE 500D	MINT BOXED £49.00
KENCO DG CANON FIT TUBE SET 12,20,36mm	MINT BOXED £99.00
CANON EF 1.4x EXTENDER MK I	MINT £179.00
CANON EF 2.0x EXTENDER MK I	MINT CASED £199.00
CANON EF 2.0x EXTENDER MK II	MINT BOXED £225.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER	MINT BOXED £165.00
TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER	MINT- £89.00
QUANTERAY 2x TELECONVERTER FOR CANON A/F	MINT- £59.00
CANON 540 EZ FLASH + INST	MINT BOXED £69.00
CANON 540 EZ FLASH + INST	MINT- CASED £59.00
CANON 420 EZ FLASH	MINT CASED £39.00
CANON RS-80N3 REMOTE SWITCH	MINT BOXED £29.00
CANON ST-E2 SPEEDLITE TRANSMITTER	MINT BOXED £125.00
CANON ANGLE FINDER B	MINT BOXED £79.00
CANON LC3 TRANSMITTER AND RECIEVER	MINT £115.00
CANON PB-E2 BOOSTER FOR CANON EOS1/1N/3 etc	MINT- £75.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM	MINT BOXED £345.00
SIGMA 14mm f2.8 ASPHERICAL CANON FIT	MINT BOXED £345.00
SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENS	MINT BOXED £345.00
SIGMA 400mm f5.6 APO MACRO	MINT--CASED £295.00
SIGMA 70 - 300mm f4/5.6 APO MACRO + HOOD	MINT- £59.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD	MINT-BOXED £365.00
TAMRON 90mm f2.8 SP Di MACRO LENS	MINT BOXED £225.00
TAMRON 10 - 24mm f3.5/4.5 Di II LD AF SP ASPHERIC	MINT BOXED £265.00
TAMRON 55 - 200mm f4/5.6 LD MACRO Di II	MINT BOXED £65.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON F1 AE BODY 1984 L.A OLYMPIC LTD ED	MINT BOXED NEW £995.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY	MINT-- £175.00
CONTAX TiX TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX 21mm f2.8 BIOGON T* WITH FILTER & FINDER	MINT CASED £695.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD	MINT- BOXED £199.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £89.00
CONTAX GD1 DATABACK FOR CONTAX T3	MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR	MINT £55.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT- £365.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++BOXED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT £65.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm f1.7 PLANAR AE	MINT £125.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £425.00
CONTAX 135mm F2.8 SONNAR T* MM	EXC++BOXED £195.00
CONTAX TLA 280 FLASH	MINT- £95.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M7 FLAG BODY RARE LIMITED EDITION UK FLAG	MINT-BOXED £1,575.00
LEICA M6 PANDA BODY WITH STRAP & INSTRUCTIONS	MINT BOXED £875.00
LEICA M4-P 70TH ANNIVERSARY 1913-1983	MINT- BOXED £1,195.00
LEICA M4-P BLACK BODY	EXC++ £645.00
LEICA M2 BODY COMPLETE WITH INST BOOK	MINT-BOXED £895.00
LEICA M3 BODY DOUBLE WIND	EXC+++ £595.00
LEICA Mda BODY SER No 12659XX CIRCA 1970	MINT- £499.00
LEICA Mda BODY SER No 14111XXCIRCA 1975-76	EXC++ £445.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE	MINT- £295.00
LEICA II BLACK BODY	EXC++ £245.00
LEICA CL BODY COMP WITH 40mm f2 SUMMICRON	MINT- £795.00
LEICA CL BODY	MINT- £495.00
MINOLTA CLE WITH 40mm f2 ROKKOR	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE	EXC++ £365.00
VOIGTLANDER 50mm f1.1 NOKTON LEICA M MOUNT	MINT-BOXED £745.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER	MINT- £395.00
LEICA 50mm f1.5 SUMMARIT M WITH RARE XOONS HOOD	MINT- £475.00
LEICA 50mm f2 SUMMICRON BLACK SER No 27564##	MINT+HOOD £775.00
LEICA 50mm f2 SUMMICRON BLACK No33829## + HOOD	EXC+++CASED £875.00
LEICA 50mm f2 SUMMICRON COLLAPSIBLE	MINT- £399.00
LEICA 50mm f2 SUMMICRON CHROME M FIT	ECX+++ £595.00
LEICA 50mm f2 CL/ F SUMM + SPECS IN LEATHER CASE	MINT CASED £899.00
LEICA 50mm f2 CLOSE FOCUS SUMMICRON	MINT- £595.00
LEICA 50mm f2.5 SUMMARIT M 6 BIT LATEST	MINT BOXED £765.00
LEICA 90mm f2 SUMMICRON BLACK (BUILT IN HOOD)	MINT BOXED £875.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT £875.00
LEICA M GRIP FOR M7/M6/M6TTL etc	MINT £49.00
LEICA 50mm f3.5 L39 NICKEL ELMAR SCREW	EXC++ £245.00
LEICA 5cm f2.8 COLLAPSIBLE ELMAR SCREW	MINT- £299.00
LEICA 90mm f4 COLL ELMAR M MOUNT	EXC++IN KEEPER £145.00
LEICA 90mm f4 C ELMAR + HOOD	MINT £395.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER	EXC+++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW	MINT- £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
LEICA SBOO1 FINDER FOR 50mm LENSES + CASE	MINT-CASED £125.00
LEICA SF20 FLASH FOR M7/M6/M6ttl etc	MINT BOXED £95.00
LEICA WINDER M4-2 FOR M4 etc.	MINT-BOXED £145.00
LEICA R8 BODY BLACK + STRAP AND INSTRUCTIONS	EXC++BOXED £399.00
LEICA R5 BODY BLACK	MINT- £299.00
LEICAFLEX SL BODY CHROME	MINT-BOXED £299.00
LEICA 28 - 70mm f3.5/4.5 R VARIO ELMAR ROM LENS	MINT-BOXED £565.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
ZEISS 6 x 20 B MONOCULAR WITH CASE	MINT CASED £125.00
ZEISS 8 x 56 T*P* NIGHTOWL BINOCULARS	MINT-CASED £699.00

Medium & Large Format

BRONICA ETRSi COMPLETE WLF,120 BACK, 75mm LENS	MINT- £245.00
BRONICA ETRS + WLF, 75mm + 120 BACK + SPEED GRIP	EXC++ £195.00
BRONICA 40mm f4 ZENZANON FOR ETRS/ETRSi	MINT- £159.00
BRONICA 50mm f2.8 ZENZANON MC	EXC+++ £99.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £99.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £89.00
BRONICA 150mm F4 E	MINT- £89.00
BRONICA ETRSi 120 BACK	MINT- £79.00
BRONICA AEII METERED PRISM	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi	EXC++ £59.00
BRONICA SPEEDGRIP FOR ETRS/ETRSi	MINT- £45.00
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BRONICA 65mm f4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA 200mm f4.5 PS LENS WITH HOOD	MINT BOXED £179.00
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BRONICA SQAi 120 MAGAZINE BACK	MINT £69.00
BRONICA SQA/i/M POLAROID MAGAZINE BACK	MINT BOXED £69.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC+++ £165.00
BRONICA SPEED GRIP FOR SQA/SQAi	MINT- £59.00
FUJI 645 WIDE S PROFFESSIONAL WIDE 60	MINT-CASED £395.00
FUJI GW 690 MK III PROFFESSIONAL	MINT-BOXED £599.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD,FILT	MINT- £1,265.00
MAMIYA 150mm f4.5 "G" WITH HOOD	MINT £365.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II	MINT BOXED £799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II	MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II	MINT £425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 645N II A/F WITH PENTAX 45-85 ZOOM LENS	MINT- £565.00
PENTAX 6x7 BODY WITH 55mm f4 LENS (DENT TO PRISM)	EXC++ £645.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £195.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £199.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008	MINT- £575.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £145.00
YASHICAMAT 124G COMPLETE WITH CASE	EXC++ £179.00
YASHICAMAT 124G COMPLETE WITH CASE	MINT- £199.00

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HASSELBLAD 503 Cxi BODY + WLF	MINT- £495.00
HASSELBLAD 90mm f4 FOR XPAN	MINT-IN KEEPER £275.00
HASSELBLAD 500EL/M BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	MINT BOXED £699.00
HASSELBLAD 4504 PRO FLASH COMPLETE	MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK	EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00

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NIKON F6 BODY COMPLETE	MINT-BOXED £899.00
NIKON F4S BODY WITH BOOK AND ACCS	MINT-BOXED £295.00
NIKON MB-40 BATT GRIP FOR F6	MINT BOXED £169.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS	MINT BOXED £395.00
NIKON 35mm f2 A/F	MINT- £125.00
NIKON 50mm f1.4 A/F D	MINT BOXED £195.00
NIKON 85mm f1.4 A/F "D" WITH HOOD	MINT BOXED £575.00
NIKON 105mm f2.8 "G" IF ED AF-S VIBRATION REDUCTION	MINT CASED £525.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	MINT BOXED £645.00
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED A/F	MINT-BOXED £275.00
NIKON 18 - 55mm f3.5/5.6 "G" DX AF-S VIBRATION RED	MINT BOXED £99.00
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF- S CASED	MINT+HOOD £149.00
NIKON 18 - 105mm f3.5/5.6 "G" DX ED AF-S VIBR RED	MINT CASED £149.00
NIKON 18 - 200mm f3.5/5.6 "G" DX ED AF-S VR II LATEST	MINT BOXED £465.00
NIKON 24 - 85mm f3.5/4.5 "G" IF ED AF-S	MINT BOXED £199.00
NIKON 24 - 120mm f3.5/5.6 A/F I/F ED AF-S VR	MINT BOXED £225.00
NIKON 35 - 70mm f3.3/4.5 A/F	MINT- £75.00
NIKON 35 - 80mm f4.5/5.6 A/F "D"	MINT BOXED £55.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO	MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD	MINT- £129.00
NIKON 70 - 200mm f2.8 IF/ED AF-S VIBRATION REDUCTION	MINT BOXED £999.00
NIKON 70 - 300mm f4/5,6 "G" BLACK	MINT-BOXED £95.00
NIKON 70 - 300mm f4/5.6 "D" ED	MINT-BOXED £145.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIB REDUC	MINT BOXED £299.00
NIKON 80 - 200mm f2.8 IF-ED A/F	EXC++ £295.00
NIKON 80 - 200mm f2.8 IF-ED A/F "D" 2 TOUCH	MINT-BOXED £595.00
NIKON 80 - 400mm f4.5/5.6 D ED VIBRATION REDUC	MINT-BOXED £675.00
NIKON TC14E MKII 1.4x TELECONVERTER	MINT BOXED £275.00
NIKON TC17E MKII 1.7x TELECONVERTER	MINT BOXED £275.00
NIKON TC20E AF-1 2.0X TELECONVERTER	MINT-BOXED £129.00
NIKON TC20E II AF-S TELECONVERTER	MINT- £195.00
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TAMRON 1.4x A/F "D" TELECONVERTER NIKON FIT	MINT £75.00
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SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £275.00
SIGMA 24mm F2.8 A/F + HOOD	MINT £49.00
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SIGMA 50 - 500mm f4.5/6.3 DG HSM OPTICAL STABILISER	MINT-BOXED £799.00
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SIGMA 70 - 300mm f4/5.6 DG OPTICAL STABILISING	MINT+HOOD £159.00
SIGMA 135 - 400mm f4.5/5.6 "D" APO	EXC++ £275.00
SIGMA 150 - 500mm f5/6.3 DG HSM OPTICAL STABILISER	MINT BOXED £565.00
TAMRON 17 - 50mm f2.8 XR Di II VC WITH MOTOR	MINT BOXED £265.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD Di ASPHERIC VC	MINT+HOOD £399.00
TAMRON 55 - 200mm f4/5.6 LD MACRI Di II	MINT BOXED £99.00
TOKINA 35mm F2.8 ATX-PRO DX MACRO 1:1 (LATEST)	MINT BOXED £295.00
TOKINA 12 - 24mm f4 IF DX ASPHERICAL AT-X PRO	MINT+HOOD £299.00
TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX	MINT BOXED £275.00

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NIKON F3 HP WITH MD4 DRIVE (FROM COLLECTION)	MINT- £495.00
NIKON F3 PLAIN PRISM (FROM A COLLECTION	MINT £395.00
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NIKON F2 PLAIN PRISM BLACK (RARE REALLY NICE BODy	EXC+++ £395.00
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NIKON F3 CF 20 BERGUNDY CASE FOR F3	MINT- £69.00
NIKON 28mm f2.8 AI	EXC++ £169.00
NIKON 28mm f3.5 AI	EXC+++ £99.00
NIKON 28mm f3.5 AIS	MINT £125.00
NIKON 45mm f2.8 GN NIKKOR	MINT- £199.00
NIKON 50mm f1.4 AI	EXC++ £145.00
NIKON 50mm F1.8 AIS (FROM A COLLECTION	MINT £115.00
NIKON 55mm f2.8 MICRO NIKKOR AIS	MINT- £159.00
NIKON 85mm f2 AIS (FROM A COLLECTION)	MINT BOXED £275.00
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NIKON 105mm f2.5 AI SCOLLOP FOCUS RING	MINT- £195.00
NIKON 105mm f4 AIS MICRO NIKKOR	MINT- £275.00
NIKON 135mm f2.8 AIS SHORT TELEPHOTO B/IN HOOD	MINT £195.00
NIKON 200mm f4 NIKKOR Q	MINT-CASED £95.00
TAMRON 300mm f2.8 SP ID LF WITH TAM 1.4 EXTENDER	EXC++ £595.00
NIKON 500mm f8 MIRROR LENS WITH FILTER SET	MINT CASED £345.00
NIKON 35 - 70mm f3.3/4.5 ZOOM NIKKOR MACRO AIS	MINT- £169.00
NIKON 35 - 105mm f3.5/4.5 AIS ZOOM MACRO	MINT BOXED £195.00
NIKON 35 - 105mm f3.5/4.5 AIS ZOOM MACRO	EXC++ £139.00
NIKON 35 - 135 f3.5/4.5 AIS	EXC+ £165.00
NIKON 43 - 86mm f3.5 AI ZOOM	EXC++ £69.00
NIKON 70 - 210mm f4.5/5.6 NIKKOR	MINT-BOXED £65.00
NIKON 75 - 150mm f3.5 SERIES E ZOOM TELEPHOT	MINT- £75.00
NIKON PB6 BELLOWS WITH DOUBLE CABLE RELEASE	MINT £199.00
NIKON MF-24 250 EXPOSURE FILM BACK FOR F4S/F4E	MINT- £299.00
NIKON MD12 MOTOR DRIVE FOR FM3a/FM2/FE2/FM/FE	EXC+++ £79.00
NIKON PK13 AUTO EXTENSION RING	MINT-BOXED £55.00
NIKON PK12 AUTO EXTENSION RING	EXC++ £49.00
NIKON PK11 AUTO EXTENSION RING	MINT £49.00
NIKON TC 16A TELECONVERTER A/F	MINT £79.00
NIKON TC 200 CONVERTER	MINT £69.00
NIKON TC 201 CONVERTER	EXC++ £89.00
NIKON TC 301 CONVERTER	MINT- £145.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2	MINT-CASED £119.00
NIKON SB 16 FLASH FOR F3	MINT-CASED £75.00

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OLYMPUS OM2N BODY CHROME	MINT- £129.00
OLYMPUS OM2N BODY BLACK	MINT- £129.00
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OLYMPUS 35mm f2.8 ZUIKO	MINT- £69.00
OLYMPUS 50mm F1.8 ZUIKO	MINT £49.00
OLYMPUS 50mm f3.5 MACRO	MINT- £129.00
OLYMPUS 55mm f1.2 G ZUIKO AUTO S (VERY RARE LENS)	MINT-CASED £395.00
OLYMPUS 135mm f3.5 ZUIKO	MINT-CASED £49.00
OLYMPUS 75 - 150mm f4 ZUIKO	MINT BOXED £59.00
OLYMPUS WINDER II	MINT- £39.00
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D5300



24.2 megapixels | 5.0 fps | 1080p movie mode

D5300 From £599

D5300 Body	£619
D5300 + 18-55mm VR II	£649
D5300 + 18-140mm VR	£879

D3200 Body..... £249 Inc £30 Cashback* ..... Price you pay today **£279**
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D7000



16.2 megapixels | 6.0 fps | 1080p movie mode

D7000 Body £579

D7000 + 18-105mm VR	£705
D7000 + 18-105mm VR + 70-300mm	£1144

D7100



24.1 megapixels | 6.0 fps | 1080p movie mode

D7100 From £839

D7100 Body	£839
D7100 +18-105mm VR	£979

D610



24.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS Sensor

D610 From £1399

D610 Body	£1399
D610 + 24-85mm	£1849

D800



36.3 megapixels | 4.0 fps | Full Frame CMOS Sensor

D800 Body £1999

D800 Body	£1999
D800E Body	£2349

Nikon Cashback* ends 30.07.14

CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera' *Teddy – Nottinghamshire*

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera *Sammydo – Ulster*

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SONY

A7R *Black*



36.4 megapixels | 4.0 fps | Full Frame CMOS Sensor

A7R Body £1599

A7R Body	£1599
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A7 + 28-70mm	£1399

RECOMMENDED LENSES:

Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T*	£849
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T*	£699

A6000
Black or Silver

NEW!



16.1 megapixels | 10.0 fps

NEW! A6000 Body £549

NEW! **A6000** Body	£549
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A99



24.3 megapixels | 6.0 fps | Full Frame CMOS Sensor

A99 Body £1799

A99 Body *Black*	£1799
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RECOMMENDED LENSES:

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Sony 16-50mm f2.8 DT SSM	£479

Panasonic

GH4



16.05 megapixels | 12.0 fps | 4k Video

NEW! GH4 from £1299

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+ 14-140mm f3.5-5.6	£1749
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GH3 + 12-35mm f2.8	£1449

RECOMMENDED LENSES:

12-35mm f2.8 Vario Power OIS	£829
NEW! 14-140mm f3.5-5.6 OIS	£495

GX7
Black or Silver



16.0 megapixels | 5.0 fps | 1080p movie mode

GX7 Body £599

GX7 Body	£689
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OLYMPUS

OM-D E-M10
Black & Silver



16.1 megapixels | 8.0 fps | 1080p movie mode

NEW!

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E-P5
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16.1 megapixels | 9.0 fps

E-P5 Body £779

E-P5 + 14-42mm	£879
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RECOMMENDED LENSES:

Olympus 12mm f2.0 ED	£899
Olympus 17mm f1.8	£369

PENTAX

K-3



24.0 megapixels | 8.3 fps | 1080p movie mode

K-3 From £895

K-3 Body	£895
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X-E2



Black or Silver

16.3 megapixels | 7.0 fps

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NEW!



16.3 megapixels | 8.0 fps | 1080p movie mode

NEW! X-T1 From £1049

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Snapperfish – Oxford

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CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
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CUSTOMER REVIEW: 5D Mark III +
'Mind blowingly clear photography'
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16.3 megapixels, APS-C size sensor



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18-300 F3.5/6.3
G ED VR latest..... £629
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40 F2.8 G..... £199
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G VR..... £259
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24-70 F2.8 G ED £1245
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G ED VR..... £659
50 F1.4 G..... £299
50 F1.8 G..... £149
70-200 F2.8 VRII £1619
70-200 F4 G
ED VR..... £969
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VR..... £439
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G ED VR..... £1969
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18-35 F1.8 DC HSM..... £649
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18-250 F3.5/6.3 DC
OS HSM mac..... £319
24-70 F2.8 EX IF DG HSM. £599
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35 F1.4 DG HSM £669
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50-500 F4/5.6 OS HSM £999
70-200 F2.8 EX DG
OS HSM..... £799
70-300 4.5/5.6 APO
DG HSM macro £169
85 F1.4 EX DG HSM £669
105 F2.8 EX DG OS HSM.. £399
120-300 F2.8 DG OS HSM £2799
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BG-E3 ..... £29
BG-E4 (5D MKI) £49
BG-E5 ..... £69
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17-85 F4/5.6 IS U EFS.. £199
18-55 F3.5/5.6 IS EFS ... £79
18-55 F3.5/5.6 IS STM £99
18-55 F3.5/5.6 EFS..... £59
18-135 F3.5/5.6 IS £219
20 F2.8 M- box..... £299
22-55 F4/5.6 ..... £49
24-105 F4 L M-..... £549
28-80 F3.5/5.6 USM..... £79
28-135 F3.5/5.6..... £179
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55-250 F4/5.6 IS EFS .. £139
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70-200 F2.8 IS U L box£1099
70-200 F2.8 U L box £799
70-200 F4 IS U L..... £699
70-200 F4 L U £429
70-300 F4.5/5.6 IS U..... £599
75-300 F4/5.6 MKIII..... £89
100 F2.8 U mac box..... £349
100-400 F4.5/5.6 L £899/999
300 F2.8 IS L U . £2999/3399
300 F4 IS L U..... £899
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400 F2.8 IS U L..... £4799
500 F4 IS U L M- box . £5399
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1.4x ext MKII..... £269
2x extender MKII..... £199
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Teleplus 2x DG conv £89
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BP-50..... £20
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LC-4 wireless kit..... £119
Angle finder C..... £139
WFT-E5 M- box £399

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18-50 F3.5/5.6 DC..... £49
20 F1.8 EX DG box..... £369
28-300 F3.5/6.3 DG £169
70-200 F2.8 EX DG £399
105 F2.8 EX DG box £299
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170-500 F5/6.3..... £399
500 F4.5 EX DG..... £2799
1.4x EX conv £129
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TAM 18-250 F3.5/6.3 ..... £179
TAM 28-200 XR Di £99
TAM 28-300 F3.5/6.3 XR Di £199
TAM 70-300 F4/5.6 Di VC £239
TAM 70-300 F4/5.6 Di £99
TAM 90 F2.8..... £199/249
TOK 17-35 F4 Pro FX .. £399
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CANON FLASH USED

ST-E2 transmitter £119
540EZ non dig £59
550EX box..... £199
580EX box..... £269
580EXII box..... £299
Sigma EM140G ring £199

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S3 body box £149
S2 body body £129
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XM-1 body blk £179
18 F2 R M- box £269
27 F2.8 M- box silv..... £249
50-200 F3.5/4.8 ..... £469
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EF-20 M- box..... £119
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X100 leather case £49
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S9600 box £79
HS30 box..... £149

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Sekonic L508..... £219
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Sekonic L778..... £249

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MT0573C3 non geared £299
190XPROB..... £89

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45CL4 batt..... £39
60CT4 box..... £169

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Sony A330 body £149
Sony A300 body..... £129
Sony HX300..... £229
Min VC7D grip box..... £89
Sony VGC90AM scruffy.... £99
Sigma EF530DG Super.... £79

SONY NEX USED

NEX7 body M- box..... £579
NEX6 + 16-50 ..... £379
NEX 5 + 18-55 + 16..... £349
16-70 F4 ZA OSS M- box£599
30 F3.5 mac M- box..... £149
50 F1.8 M- box..... £159
55-210 F4.5/6.3..... £149
Zeiss 12 F2.8 Touit M- £549
Zeiss 32 F1.8 M- box..... £429

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Dynax 800Si body £49
Dynax 700Si + VC700.... £69
700Si/7xi body ea..... £49
505Si Super/500Si b/o ea .£25
20-35 F3.5/4.5 M- box.. £269
24-105 F3.5/4.5 AFD box £149
28-80 F3.5/5.6 ..... £25
28-85 F3.5/4.5 ..... £129
35-70 F4 ..... £39
35-70 F3.5/4.5 ..... £25
35-80 f4/5.6..... £25
50 F2.8 macro £179
100-300 F4.5/5.6 APO D £219
100-300 F4/5.6 ..... £99
300 F2.8..... £2299
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1.4x APO D conv..... £199
2x MKII M- box..... £229
BP200 grip £39
RC1000S/L cord..... £15

SONY LENSES USED

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18-70 F3.5/5.6 DT..... £49
18-200 F3.5/6.3 OSS LE £399
18-200 F3.5/6.3 DT..... £199
50 F1.4 SAL DT..... £229
50 F1.8 DT..... £99
50 F2.8 macro £239

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18 F3.5 box..... £99
28-135 F3.8/5.6..... £99
50 F1.4 ..... £149
50 F2.8 EX DG mac £179
55-200 F4/5.6..... £69
70 F2.8 EX DG..... £249
180 F5.6 macro early £49
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1.4x EX DG conv..... £149
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Teleplus 1.4x conv..... £69
Teleplus 2x conv..... £79
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Min 350Xi £20
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Min 5200i..... £39
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D70 body box £89
EH-6 mains charger £59
EH-5 mains charger £49
MBD-10 ..... £89
MBD-11..... £139
MBD-12 ..... £219
MBD-15 box £179
MBD-80 ..... £49
MBD-200 box £39
Coolpix P500 box £79
10 F2.8 V M- £119
18.5 F1.8 M- box..... £109

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F5 body £199/399
F4s body..... £249
F100 body £149
F80 sil/F801 body each.. £49
F70 body black..... £39
F55/F65/F601 body each £29
12-24 F4 DX..... £599
14-24 F2.8 AFS M- box.£1099
16-35 F4 AFS VR box.... £729
17-35 F2.8 AFS £899
17-55 F2.8 AFS DX..... £499
18-35 F3.5/4.5 AFD..... £299
18-55 F3.5/5.6 VR M-..... £79
18-55 F3.5/5.6 ..... £69
18-70 F3.5/4.5 AFS DX... £199
18-105 F3.5/5.6 VR £139
18-135 F3.5/5.6 AFS £119
18-200 F3.5/5.6 AFS VRII. £449
24 F2.8 AFD £299
24-50 f3.5/4.5 AF £149
24-70 F2.8 AFS M- £1099
24-85 F2.8/4 AFD..... £299
24-120 F3.5/5.6 VR M- .. £299
24-120 F3.5/5.6 D £129
28 F2.8 AF N £119
28-80 F3.5/5.6 AFD box.... £69
28-80 F3.5/5.6 AF G..... £49
28-85 F3.5/4.5 ..... £99
28-100 F3.5/5.6 AF G £69
35 F1.8 AFS DX M- box . £129
35 F2 AFD M- box..... £219
35 F2 AF £169
35-70 F2.8 AFD..... £249
35-80 F4/5.6 AFD..... £49
50 F1.4 AFS G £239
50 F1.4 AF (non D) £149
50 F1.8 AFD £99
55-200 F4/5.6 AFS VR £99
55-300 F3.5/5.6 AFS VR ... £199
60 F2.8 AFD micro..... £199
70-200 F2.8 VRII box.... £1349
70-200 F2.8 VRI..... £999
70-210 F4/5.6 ..... £89
70-300 F4.5/5.6 VR..... £329
70-300 F4.5/5.6 G box ... £79
80-200 F2.8 AFD N M-. £749
80-200 F2.8 early £299
80-400 F4.5/5.6 VR..... £699
80-400 F4.5/5.6 VR..... £599
85 F1.8 AFD £239
85 F3.5 DX VR M-..... £299
180 F2.8 AF £349
200-400 F4 AFS VRI M-... £2999
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18-125 F3.8/5.6 DC..... £89
18-200 F3.5/6.3 DC box . £139
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24-70 F2.8 EX DG £349
28-200 F3.5/5.6..... £129
28-300 F3.5/6.3 DG £169
28-300 F3.5/6.3 ..... £69
30 F1.4 EX DC box..... £169
50-500 F4/6.3 EX DG £499
70-200 F2.8 EX DGII box £429
70-300 F4/5.6 APO DG..£99
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1.4x EX DG M-..... £179
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17-50 XR DiII VC box £299
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28-300 F3.5/6.3 XR VC .. £229
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90 F2.8..... £199
TOK 11-16 F2.8 ATX £379
TOK 12-24 F4 ATX II M- £369
TOK 12-24 F4 ATX M-... £319
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TOK 16-50 F2.8 ATX Pro £399
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TOK 35 F2.8 mac M-..... £169
TOK 80-400
F4.5/5.6 ATX..... £299
Zeiss 21 F2.8 M- box £999
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SB-27..... £39
SB-29..... £79
SB-28DX..... £69
SB-30..... £39
SB-80DX box..... £79
SB-400 M- box..... £89
SU-800 commander..... £179
SB-910 M- box..... £299
SD-8 box..... £49
MB-10 (F90X)..... £19
MB-21 (fits F4)..... £99
MC-30..... £49
MF-23 (date back F4)..... £99
ML-3 remote M- box £119
WT-2 box £99

OLYMPUS DIGITAL USED

XZ1 M- box..... £199
E500 body £129
E420 body £129
E300 body £99
11-22 F2.8/3.5 M-..... £579
12-60 F2.8/4.5 SWD box.£699
14-42 F3.5/5.6 ..... £59
14-45 F3.5/5.6 ..... £129
14-54 F2.8/3.5 ..... £229
25 F2.8 M-..... £149
35 F3.5 ..... £119
40-150 F3.5/4.5 ..... £69
40-150 F4/5.6 ..... £69
50 F2 ED macro £399
50-200 F2.8/3.5 ED..... £549
70-300 F4/5.6 box £269
Sigma 30 F1.4 DC HSM £229

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OMD E-M5 body..... £499
Pen E-P5 + 14-42 II £649
Pen E-PL1 + 14-42..... £149
Pen E-PM1 body £149
12 F2 M- box £399
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14-42 F3.5/5.6 ..... £59
14-150 F4/5.6 ..... £269
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HLD7 grip M-..... £149
MF2 adapter £99

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LX3 box £149
GH2 body box £299
G5 body M- box black £199
G3 body £129
GX1 body box..... £169
GF5 body box..... £129
GF3 body mint- box..... £79
GF1 body box..... £79
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14-42 F3.5/5.6 X M-..... £169
14-42 F3.5/5.6 ..... £59
14-45 F3.5/5.6 ..... £149
14-140 F3.5/5.6 OIS..... £299
20 F1.7 box £199
25 F1.4 M- box £399
45 F2.8 mac box £429
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BG GH3 grip M- £99
LVF1 VF..... £99
LVF2 VF..... £159
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DBG2 grip..... £79
DBG4 grip M- box £149

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17-70 F4 SDM M- box.. £349
18-55 F3.5/5.6 ..... £29
21 F3.2 AL Limited..... £369
28-70 F4 AL £59
28-80 F3.5/5.6 ..... £39
35 F2.8 Limited M-..... £299
35-80 f4/5.6 ..... £29
40 F2.8 Limited M-..... £249
50-135 F2.8 SDM M- box£549
70 F2.8 Limited..... £349
70-200 F4/5.6 ..... £69
70-300 F4/5.6 ..... £79
80-200 F4.7/5.6 ..... £49
100-300 F4/5.6 ..... £79
560 F5.6 AW Mint box £3499
AF500FGZ flash..... £49

SIGMA PKAF USED

8 F4 EX M- box..... £249
12-24 F4.5/5.6 EX DG.. £369
18-250 F3.5/6.3 OS..... £249
18-250 F3.5/6.3 ..... £199
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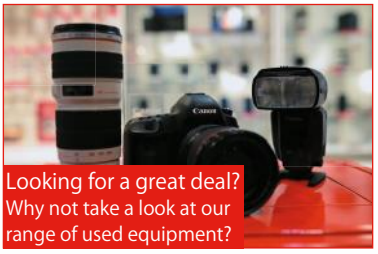
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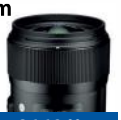
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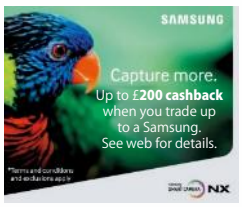
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Total Digital Photography

Ink Test Winner

★★★★★

"Jet Tec's colours were superb, with single greys and blacks very close to Epson …so Jet Tec wins!"
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"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830 ,830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
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T0341/8, each	£15.99 17ml	Check Website.	***Chamelion Inks***
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	***Parasol Inks***
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T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	***Seahorse Inks***
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	***Frog Inks***
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	***Duck Inks***
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£12.99 13ml	Check Website.	***Lilly Inks***
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	***Teddy Bear Inks***
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
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T0791/2/3, each	£12.99 10ml	Check Website.	***Owl Inks***
T0794/5/6, each	£12.99 10ml	Check Website.	
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T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FWD/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
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T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
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T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	***Husky Inks***
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£7.99 5.9ml	£4.99 13ml	BX305F
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T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£10.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FWD/630FW,
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No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	***High Capacity Daisy Inks***
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- 32GB USB 2.0 £15.99

Lexar

Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s
- 8GB 60MB/s £11.99
- 16GB 60MB/s £17.99
- 32GB 60MB/s £32.99

Lexar Professional Compact Flash 800X, 120MB/s
- 8GB 120MB/s £24.99
- 16GB 120MB/s £39.99
- 32GB 120MB/s £69.99

Lexar Professional Dual Slot Reader SD & Compact Flash
- USB3.0 Reader 500MB/s £25.99

DELKIN DEVICES

Delkin Professional Compact Flash 500X, 75MB/s
- 8GB 75MB/s £16.99
- 16GB 75MB/s £27.99
- 32GB 75MB/s £46.99

Waterproof Memory Card Storage Totes
- SD Tote Holds 8 SD cards £6.99
- CF Tote Holds 4 Compact Flash £6.99

Universal Memory Card Readers
- USB2.0 Reader 30MB/s £9.99
- USB3.0 Reader 500MB/s £19.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
NB-11L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£19.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£17.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£14.99
EN-EL21 for Nikon	£14.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 for Panasonic	£19.99
DMW-BCJ13 for Panasonic	£19.99
DMW-BCK7 for Panasonic	£19.99
DMW-BLB13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£12.99
DMW-BLF19 for Panasonic	£19.99
DMW-BMB9 for Panasonic	£22.99
D-Li50 for Pentax	£12.99
D-Li90 for Pentax	£12.99
D-Li109 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII:	£84.99
For Canon 5DMkIII:	£84.99
For Canon 7D:	£84.99
For Canon 60D:	£84.99
For Canon 550D:	£84.99
For Canon 600D:	£84.99
For Canon 650D:	£84.99
For Canon 700D:	£84.99
For Nikon D600:	£84.99
For Nikon D800/D800E:	£84.99
For Nikon D7000:	£84.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Recyko (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Recyko (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SCREW-IN FILTERS

KOOD Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

KOOD Slim Frame Circular Polarising Filters

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

KOOD Close Up Filter Sets (+1, +2 & +4)

52mm	£26.99
58mm	£34.99

Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Marumi DHG Slim Frame Multicoated UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm SPECIAL	£39.99
82mm	£56.99

Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99
Standard Holder	£5.99
Wide Angle Holder	£6.99
Filter Wallet (hold 8 filters)	£9.99

Six-Piece ND Filter Kit

£43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

Circular Polarizing	£29.99
ND2	£9.99
ND4	£9.99
ND8 NEW	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated NEW	£13.99
ND8 Hard Graduated NEW	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Fog (strong or light)	£9.99
Diffuser (strong or light)	£9.99
Starburst (x4, x6 or x8)	£12.99
Close-Up (+1, +2 or +4)	£12.99
Red, Orange, Yellow each	£9.99

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/Ol/So	£3.99
Rear Caps Ni/Ca/Px/Ol/So	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK?

£4.99 each!

Reversing Rings / Coupling Rings £12.99 / £11.99
Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

Extension Tubes £17.99
Canon, Nikon, Sony, Olympus and Pentax.

Right Angle Viewfinders
Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

TRIPODS

VANGUARD

Vanguard AltaPRO263AT
Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.
Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm
SAVE £70
RRP £160 NOW £89.99

SBH100
Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.
Weight: 0.39kg Load: 10.0kg
£69.99 SAVE £20 RRP £90

GH100
Award-winning pistol grip head with spirit level, friction control and panoramic function.
Weight: 0.75kg Load: 6.0kg
£89.99 SAVE £60 RRP £150

SAVE £120 AltaPRO263AT+SBH100 RRP £250 NOW £129.99

AltaPRO263AT+GH100 SAVE £150
RRP £310 NOW £159.99

Manfrotto

Manfrotto 055XPROB
Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.
Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
SAVE £45
RRP £175 NOW £129.99

804RC2
Sturdy three way pan and tilt head with RC2 quick release.
Weight: 0.79kg Load: 4.0kg
£55.99 SAVE £20 RRP £76

496RC2
Popular ball head with twin adjuster knobs and RC2 quick release.
Weight: 0.46kg Load: 6.0kg
£55.99 SAVE £20 RRP £76

SAVE £81 055XPROB + 804RC2 RRP £251 NOW £169.99

055XPROB + 496RC2 SAVE £81
RRP £251 NOW £169.99

MM294A4
Aluminium 4-section monopod
Folded: 49cm Height: 151cm Weight: 0.60kg Load: 5.0kg
£34.99 SAVE £10 RRP £45

MM294C4
Carbon Fibre 4-section monopod
Folded: 49cm Height: 151cm Weight: 0.50kg Load: 5.0kg
£59.99 SAVE £15 RRP £75

hähnel

Triad 30 Lite
4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.
Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm
SAVE £25
RRP £65 NOW £39.99

Triad 40 Lite £49.99
Including BH40 alloy ball head.
Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm

Triad 60 Lite
4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.
Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm
SAVE £25

"An excellent value for money tripod" Amateur Photographer Magazine
RRP £85 NOW £59.99

BH30 Ball Head £19.99
BH40 Ball Head £29.99

BENRO

GH1P
Superb gimbal head, with control handle. Side mountingfor lens.
Weight: 0.8kg Load: 12.0kg
£219 SAVE £100 RRP £320

GH2
Heavy duty gimbal head, with massive load rating. Flat mounting for lens.
Weight: 1.4kg Load: 23.0kg
£299 SAVE £140 RRP £440

BAGS

think TANK photo

We will match or beat ANY UK Think Tank price! Full range in stock!

Retrospective Range
- Retro 5 £103
- Retro 7 £114
- Retro 10 £116
- Retro 20 £120
- Retro 30 £138
- Retro 40 £157

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We will match or beat ANY UK Billingham price! Full range in stock!

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- Digital £125
- Small £155
- Large £175
- Pro £190

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- 225 £290
- 335 £300
- 445 £325
- 555 £365

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Superflex Inserts £16

Shoulder Pad SP40 £30

Tripod Straps £22

The 07 Bags
- 107 £290
- 207 £315
- 307 £335

VANGUARD

UP-Rise Messengers
- Uprise 28 £72
- Uprise 33 £81
- Uprise 38 £90

UP-Rise Backpacks
- Uprise 45 £75
- Uprise 46 £85
- Uprise 48 £90

CAMERA STRAPS

OP TECH USA

Wrist Strap	£9.99
Classic Strap	£14.99
Super Classic Strap	£15.99
Pro 3/8 Strap	£15.99
Pro Loop Strap	£15.99
Utility Sling Strap	£19.99

Full range of accessories in stock

FLASH GUNS

Nissin

Nissin Di866 MkII
A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for down-loading upgrades.
£189.99 Canon, Nikon & Sony

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.
£114.99 Canon, Nikon & Sony

Telephone: 01926 339977 or 0800 1077 211

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135W Bacl **C** £20
150mm f3.5 E MC **L** £50
150mm f3.5 MC **L** £69
150mm f3.5 PS **C** £125
220 Back S **C** £25
50mm f3.5 PS **C** £175
50mm f3.5 PS **L** £100
50mm f3.5 S **L** £86
65mm f4 PS Zenzanon **L** £145
80mm f2.8 S SQA **C** £72
80mm f2.8 SQ **C** £88
ETRS AE Kit **C** £340
ETRSi with 75mm Standard Kit **L** £275
ETRSi + 75mm, 120 Back & AE-II P/F **C** £395
Prism Finder E **L** £29
Prism Finder E **L** £35
Speed Grip E **C** £55
Speed Grip E **L** £29

CANON

100-400mm f4.5-5.6 L IS USM **C** £1,057
10-22mm f3.5-4.5 USM **C** £406
10-22mm f3.5-4.5 USM **C** £425
10-22mm f3.5-4.5 USM **L** £372
10-22mm f3.5-4.5 USM (Com Sale) **C** £350
10-22mm f3.5-4.5 USM **C** £325
135mm f2.8 FD **L** £57
135mm f3.5 FD **C** £41
135mm f3.5 FD **C** £45
80-200mm f4 FD **L** £42
85mm f1.2L II USM **C** £1,300

TAMRON FIT LENSES

17-50mm f2.8Di II VC **L** £277
18-270mm f3.5-6.3 VC PZD **C** £271
18-270mm f3.5-6.3 VC PZD **L** £268
28-70mm f3.5-4.5 FD Fit **L** £29
2x TeleConverter for FD Fit **L** £12
55-200mm f4-5.6 Di **C** £50
70-200mm f2.8 Di **C** £375
70-200mm f2.8 DI VC USD **C** £875
80-200mm f4.5-5.6 AF **L** £80
90mm f2.8 DI LD Macro **L** £254
90mm f2.8 VC USD Macro **C** £309

TOKINA FIT LENSES

11-16mm f2.8 AT-X Pro **L** £350
35mm f2.8 AT-X **L** £205
500mm f8 RMC Mirror Lens (FD Fit) **L** £59

SIGMA FIT LENSES

10-20mm f3.5 EX DC HSM **C** £316
120-300mm f2.8 APO DG HSM **C** £1,375
120-400mm f4.5-5.6 DG OS HSM **L** £525
15-30mm f3.5-4.5 DG **C** £147
170-500mm f5-6.3 APO **C** £207
17-50mm f2.8 EX DC OS HSM **C** £271
18-200mm f3.5-6.3 DC OS **L** £109
18-50mm f2.8 EX DC **L** £187
300mm f2.8 APO DG HSM EX **L** £1,395
50mm F1.4 EX DG HSM **L** £220
70-200mm f2.8 APO DG HSM **C** £304

CAMERAS & ACCESSORIES

EOS 1Ds Mark III Body (Com Sale) **L** ... £1,300
Speedlight 220EX **C** £60
Speedlight 299T **C** £25
Speedlite 300EZ **C** £15
Speedlite 300EZ **C** £15
Speedlite 300EZ **C** £15
BG-E3 Battery Grip **C** £37
BG-E3 Battery Grip **L** £35
BG-E6 Battery Grip **L** £110
BG-E9 Battery Grip **L** £82
BG-ED3 Battery Grip **C** £27
CP-E3 Flash Battery Pack **L** £42
EW-73B Lens Hood (For 17-85mm) **C** £20
Tripod Mount Ring B(W) **L** £83
LP-E10 Battery **C** £15
MC & MC-S Flash (Com Sale) **L** £60
Remote Switch RS-60E3 **L** £13
RS-80N3 Remote Control **L** £30

FUJIFILM

Finepix HS30 EXR **L** £167
LHF-X20 (Silver) **C** £52
X100 Black Limited Edition **L** £495
X-E1 & 18-55mm f2.8-4 R XF **L** £395
X-E1 & 18-55mm f2.8-4 R XF **L** £550
XE-1 Body **C** £300

HASSELBLAD

120mm f4 CF Distagon **L** £450
135mm f5.6 Planar **L** £199
135mm f5.6 T* **L** £210
150mm f4 Sonnar T* CF **L** £350
250mm f5.6 (Com Sale) **L** £350

MINOLTA

100-200mm f4.5 AF **L** £52
135mm f2.8 MD **C** £69
16 SPY CAMERA (Com Sale) **L** £100
200mm f4.5 MC Tele Rokkor **L** £52
28mm f2.8 MD **L** £49
35-70mm f3.5 MD (MD Fit) (Com Sale) **L** £60
45mm F2 Rokkor (MD Fit) **L** £40
50mm f3.5 Macro Rokkor-QF SALE **L** £100
75-200mm f4.5 MD **C** £55
75-300mm f4.5-5.6 **C** £72
75-300mm f4.5-5.6 **C** £81
CLE Kit **L** £750
Dynax 40 & 28-100mm **L** £43
Dynax 500si Body **L** £22
Dynax 500si Body **C** £35
MD Extension Tube Set **L** £42
Prod 20's - NEW (Com Sale) **L** £200
Programme 3200i Flash **C** £11
SRT101 & 50mm f1.7 **L** £125
X300 & 35-70mm MD **L** £105
X300 & 50mm f1.7 **L** £85
X700 & 50mm f1.7 **C** £200
X700 & 50mm f1.7 **C** £88
X700 & 50mm F1.7 MD **L** £200
XE-5 & 50mm f1.4 **L** £225

NIKON

10.5mm f2.8G ED DX Fisheye **C** £475
12-24mm f4G AF-S IF-ED DX **C** £450
12-24mm f4G AF-S IF-ED DX **C** £450
55-200mm f4-5.6G DX **L** £87
55-200mm f4-5.6G DX **L** £69
55-200mm f4-5.6G DX **C** £89
55mm f2.8 Micro, PK13 & No.2 Filter **L** .. £165
55mm f3.5 Micro Nikkor PC **L** £99
60mm f2.8 AF-D Macro **C** £265
60mm f2.8D AF-s Micro **L** £245
70-300mm f4.5-5.6D ED **L** £122
70-300mm f4.5-5.6G **C** £99
70-300mm f4.5-5.6G **C** £99
70-300mm f4.5-5.6G IF-ED AF-S VR **C** .. £308
70-300mm f4.5-5.6G IF-ED AF-S VR **L** .. £308
70-300mm f4.5-5.6G IF-ED AF-S VR **L** .. £308
80-200mm f2.8 IF-ED AF-D **L** £449
80-200mm f2.8 IF-ED AF-D **C** £450
80-200mm f4.5-5.6 AF-D **C** £100
85mm f1.4G AF-S **L** £899

TAMRON FIT LENSES

10-24mm f3.5-4.5 **C** £297
17-50mm f2.8Di II VC **L** £263
17-50mm f2.8Di II VC **L** £263
18-200mm f3.5-6.3 XR **C** £100
70-210mm f3.8-4 (AI Fit) **C** £37

TOKINA FIT LENSES

12-24mm f4 ATX Pro **L** £259

SIGMA FIT LENSES

1.4x EX DG Tele Converter **L** £148
20mm f1.8 EX DG **L** £387
24-70mm f3.5-5.6 UC **C** £87
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28mm f2.8 FD **L** £37
28mm f2.8 FD **L** £32
28mm f2.8 FD **C** £34
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18-70mm f3.5-4.5G DX **L** £142
18-70mm f3.5-4.5G DX **L** £162
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28mm f2.8 D **C** £207
300mm f4D AF-s ED **L** £749
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35mm f2.8 PC (AI Fit) **L** £295
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43-86mm f3.5 AI **L** £62
50mm f1.2 AIS **L** £355
50mm f1.8 AF-D **L** £105
50mm f1.8 D **L** £105
50mm f1.8 D **C** £127
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50mm f2.8 EL Enlarging Lens **C** £35
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40-150mm f4-5.6 (4/3RDS Fit) **L** **£50**
40-150mm f4-5.6 (4/3RDS Fit) **L** **£82**
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65-200mm f4 Zuiko (OM Fit) **L** **£67**
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OM10, 50mm f1.8 & Adapter **L** **£89**
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24mm F2.8 EF ... E++ £219 - £239
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28-200mm F3.5-5.6 USM ... E++ £139
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45mm F2.8 TS-E ... E++ £849
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50mm F1.4 USM ... E++ £219 - £229
50mm F1.8 EF II ... E++ £59
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70-210mm F4 EF ... E++ £69
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70-300mm f4-5.6 L IS USM ... E++ £959
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Sigma 100-300mm F4 Apo EX HSM ... E+ £399
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380EX Speedlite ... E+ / E++ £69 - £75
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430EX II Speedlite ... Unused £149
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Sigma EF430ST Flash ... Unused £69
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Sigma EF500 DG ST Flash II ... E++ £79
Sigma EF500 ST Flash ... E+ £49
Sigma EF530 DG ST Flash ... E+ £59
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G1 Body only ... E+ £179 - £199
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21mm F2.8 G + Finder ... E++ / Mint- £549 - £649
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90mm F2.8 G ... E++ £179 - £229
16mm Viewfinder ... Mint- £199
TLA140 Flash ... E+ / Mint- £39 - £59
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RTS2 Body + Winder ... E+ £169
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RTS + Winder ... E+ £149
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137MA Body Only ... E+ £69
137MD Body Only ... Exc £35
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45mm F2.8 MM ... E+ / Mint £199 - £249
50mm F1.4 AF ... Mint- £499
50mm F1.4 MM ... E+ £225
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70-300mm F4-5.6 AF ... E++ / Unused £449 - £799
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85mm F2.8 MM ... E++ £299
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200mm F3.5 AE ... E++ £199
200mm F4 AE ... Unused £499
300mm F4 AE ... E+ £299
Vivitar 55mm F2.8 Macro ... E+ £49
TLA20 Flash ... E+ / E++ £15 - £39
TLA280 Flash ... As Seen / Unused £39 - £149
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Canon Powershot G2 + WC-DC58 ... E++ £79
Canon Powershot G9 ... As Seen £89
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Fuji Finepix F200EXR ... E++ £49
Fuji FinePix F30 ... E+ £59
Fuji Finepix S200 EXR ... As Seen £99
Fuji Finepix S5000 ... E+ £49
Fuji Finepix S5500 ... E++ £39
Fuji Finepix S6500FD ... Mint- £59
Fuji Finepix S9500 ... E+ £99
Leica Digilux 3 + 14-50mm F2.8-3.5 ... E++ £649 - £699
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Nikon Coolpix 990 ... As Seen £59
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Panasonic DMC LX1 ... E++ £79
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Panasonic DMC TZ40 ... E++ £149
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Ricoh GR Digital III ... E+ £149
Ricoh GR Digital Limited Edition ... Mint- / Mint £129
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Ricoh GXR + 28-300mm ... Mint- £249
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Sony DSC RX1 + Handgrip ... Mint- £1,689
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Sony DSC-HX5 ... E++ £89
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Fuji Finepix X100 Black LTD ... E++ £599
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Fuji X-M1 Silver Body Only ... Mint- £249
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Olympus EM-5 Black Body Only ... E+ / E++ £399 - £429
Panasonic G1 Body Only ... Exc / E++ £59 - £74
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Panasonic GF-3 Black Body ... E++ / Mint- £99 - £119
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Samsung NX20 Body Only ... Mint- £249
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27mm F2.8 XF ... Mint- £249
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Olympus 7-14mm F4 ED Zuiko ... E++ £849
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Olympus 14-45mm F3.5-5.6 Zuiko ... E++ £59
Olympus 14-54mm F2.8-3.5 MkII ... Mint- £319
Olympus 14-54mm F2.8-3.5 Zuiko ... E+ / E++ £179 - £249
Sigma 18-50mm F2.8 EX DC ... E+ / E++ £129 - £159
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Olympus 40-150mm F4-5.6 ED Zuiko ... E+ / E++ £49 - £89
Olympus 50mm F2 ED Macro Zuiko ... E++ £279 - £289
Olympus 70-300mm F4-5.6 ED Zuiko ... E++ £199
Olympus EC14 Zuiko Tele Converter ... E++ / Mint- £199 - £229

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Olympus 14-42mm F3.5-5.6 M.Zuiko ED ... E++ / Mint- £79
Olympus 15mm F8 Body Cap Lens ... Mint- £39
Olympus 17mm F2.8 M.Zuiko - Black ... Mint- / Unused £129 - £149
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150mm F4 CF ... Exc / Mint- £249 - £399
150mm F4 CFi ... Mint- £749
160mm F4.8 CB ... E++ £399
250mm F5.6 C Black ... E+ £199
250mm F5.6 C Chrome ... E+ £189
250mm F5.6 C Silver ... E+ £199
250mm F5.6 CF Super Achromat ... E+ £1,999
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A16 Black Mag ... E+ £89
A24 Black Mag ... E+ / E++ £49 - £129
A24 Chrome Mag ... Exc / E++ £49 - £125
A24 TCC Black Mag ... E+ £139
E24 Black Mag ... E+ / Mint- £169 - £199
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Extension Tube 21 ... E+ / E++ £30 - £35
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PM Prism ... E+ £129
PM45 Prism ... E+ / E++ £249 - £289
PM5 Prism ... E++ £199
PM90 Prism ... E+ £159
PME5 Meter Prism ... E+ £299
PME90 Meter Prism ... Exc £349
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Standard Screen ... E+ / E++ £12 - £15
WLF Chrome ... Mint- £55

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Leica R Series - Please Call
Leica Screw - Please Call

Leica M Series



M Monochrom Body Only ... E++ £4,499 - £4,799
M8 Black Body Only ... As Seen / E++ £999 - £1,349
M8 Chrome Body Only ... E++ £1,299 - £1,389
M8.2 Black Body Only ... E++ £1,749
M8.2 Chrome + Grip & Case ... E++ £1,389
M9 Black Body Only ... E++ £2,699 - £2,799
M9 Steel Grey Body Only ... E+ £2,699
M6 Platinum + 50mm F1.4 ... Mint £6,499
M6 Titanium + 35mm F1.4 ... E+ £3,499
M6 Titanium + 35mm F1.4 Asph ... E++ £4,499
M6 Historica Edition ... Mint £3,799
MP 0.72x Black Body Only ... E++ £1,999
M7 0.58x Black Body Only ... E+ £1,349
M7 0.72x Black Body Only ... E+ / E++ £1,149 - £1,299
M7 0.72x Chrome Body Only ... E++ £1,289 - £1,449
M6 0.72x Black Body Body Only ... Mint- £849
M6 0.72x Chrome Body Only ... Mint- £849
M4-P Black Body Only ... E+ £599 - £679
M4-2 Black Body Only ... E+ £449
M4 Chrome Body Only ... E+ £599
M2 Chrome Body Only ... E+ £449
MD2 Black Body Only ... E+ £349
MDA Chrome Body Only ... E+ £359
Konica Hexar RF Limited Edition ... Mint £2,999
Konica Hexar RF + 50mm F2 + Flash ... E+ £799
Konica Hexar RF Body Only ... E+ £429
16/18/21mm F4 Tri Elmar + Finder ... E++ £3,199
21mm F2.8 Asph M Black ... E++ / Mint- £1,399 - £1,699
21mm F2.8 Asph M Black 6bit ... E++ £1,699
21mm F2.8 M Black ... E+ / E++ £1,199 - £1,299
21mm F2.8 M Black 6bit ... E+ £1,249
21mm F3.4 R + 122228 M Mount ... Mint- £799
21mm F4 Chrome + Finder ... E+ £1,199
24mm F2.8 Asph M Black ... E++ / Mint- £1,499 - £1,599
24mm F2.8 Asph M Black 6bit ... E++ / Mint £1,499 - £1,899
28/35/50mm F4 Tri Elmar ... E++ £2,499
28mm F2 Asph M Black ... E++ £1,749
28mm F2 Asph M Black 6bit ... E++ / Mint- £1,849 - £1,949
28mm F2.8 Asph M Black 6bit ... E++ £1,049
28mm F2.8 M Black ... E+ / E++ £649 - £749
35mm F1.4 Asph M Black ... E++ £2,149
35mm F1.4 Black ... Exc / E+ £1,199 - £1,250
35mm F2 Asph M Black ... E++ £1,249
35mm F2 Asph M Black 6bit ... E++ / Mint- £1,599
35mm F2 Black ... E++ £799
35mm F2.5 M Black 6bit ... E++ £849
50mm F2 Close Focus ... E+ £449
50mm F2 Collapsible ... E+ £349 - £449
50mm F2 M Black ... E+ / E++ £899 - £999
50mm F2 M Black 6bit ... E+ / Mint- £849 - £1,099
50mm F2 Summicron Chrome ... As Seen £299
50mm F2.8 M Chrome ... E++ £699
65mm F3.5 Elmar ... E+ £299
75mm F2 Apo M Black 6bit ... Mint- £1,749
75mm F2.5 Black 6 BIT ... E++ / Mint- £849 - £889
90mm F2 M Black ... E++ £749
90mm F2.5 Black 6 BIT ... E++ £949
90mm F2.8 Black ... Exc / E++ £349 - £399
90mm F2.8 Chrome ... E+ £299 - £449
90mm F2.8 M Black ... Exc £550
90mm F4 C Elmar ... E+ / E++ £249 - £299
90mm F4 Elmar ... As Seen / E+ £69 - £199
90mm F4 Elmar E39 ... E+ / E++ £189 - £299
90mm f4 M Rokkor ... E+ £249
135mm F2.8 Black ... E+ £299 - £349
135mm F2.8 M Black ... As Seen £250
135mm F3.4 Apo M Black ... E+ / E++ £1,499 - £1,599
135mm F4 Black ... Exc / E+ £349 - £389
135mm F4.5 Hektor ... As Seen £99
M Monochrom Hand Grip ... Mint- £139
M8 Battery Charger ... E+ £49
M8 Handgrip - Black ... E++ £79
1.25x Viewfinder Magnifier ... E++ £139
24mm Black Viewfinder ... E+ / E++ £199 - £249
21/24/28mm Viewfinder - Black ... E+ / E++ £219 - £229
Motor M ... E++ / Mint- £189 - £249
Winder M ... E+ £75

Mamiya 645 Series
645E + 55-110mm ... E+ £349
1000S Body + AE Prism ... E++ £149
1000S Body Only ... E++ £109
24mm F4 ULD Fisheye ... E++ £499 - £599
35mm F3.5 N ... E++ £249
45mm F2.8 C ... As Seen £49
45mm F2.8 N ... E+ £169
50mm F4 C Shift ... E+ £239
55-110mm F4.5 N ... E+ £159
55mm F2.8 N/L Leaf Shutter ... E++ £249
70mm F2.8 Leaf Shutter ... E+ £125
75-150mm F4.5 C ... E++ £249
80mm F2.8 C ... Exc £49
105-210mm F4.5 C ULD ... As Seen / E++ £79 - £179
150mm F3.5 C ... As Seen / E+ £45 - £115
150mm F3.8 Leaf Shutter ... E++ £169 - £199
150mm F4 C ... E+ / E++ £59 - £99
210mm F4 C ... As Seen / E++ £59 - £139
210mm F4 N ... E+ / E++ £75 - £99
300mm F5.6 C ... E+ / Mint- £129
2x Tele Converter N ... E+ £79

Mail Order Hotline 01463 783850
The Kirk, Wester Balblair, Beauly, Inverness. IV4 7BQ.
E: info@ffordes.com
F: 01463 782072

www.ffordes.com

See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

ffordes photographic

Komura 2x Converter	E+ £35
Vivitar 2x Converter	E+ £49
120 Insert	E++ £10
120 Insert x2	E+ £25
220 Insert	E+ / E++ £10 - £20
120 Super Mag	As Seen £25
Polaroid Mag (645)	Mint- £25
AD401 Strobe Bracket	Unused £45
Auto Extension Tube 2	E+ / E++ £19 - £25
Auto Extension Tube 3S	E+ / E++ £19 - £25
Power Drive 645	E+ £35 - £45
AE Prism Finder (FE401)	E+ / E++ £79 - £99
AE Prism Finder 645	E+ £59
Prism Angle Finder	E++ £35 - £39
Prism Finder 645	As Seen / E++ £29 - £59

Mamiya 645AFD Series



645AFDII Complete + ZD Digital Back	E++ £2,989
645AFDIII Complete	Mint- £2,999
645AF Complete	Mint- £699
645AF Body Only	E++ £299
55-110mm F4.5 AF	E++ £379
120mm F4 Macro MF	E+ / E++ £549 - £599
150mm F3.5 AF	E+ £249
210mm F4 AF ULD	E++ £699
300mm F4.5 Apo AF	Mint- £699
120/220 insert AF	E++ £29
120/220 Mag 645AF/D	Mint £79
Polaroid Mag 645AF/D	E++ £39

Mamiya RB67 Series

Pro S Gold Edition	Mint- £749 - £999
Pro S Complete	E+ £249
Pro Complete	Exc £299
50mm F4.5	As Seen £79
50mm F4.5 C	As Seen / E++ £79 - £199
180mm F4.5	As Seen / E+ £69 - £149
180mm F4.5 C	As Seen / E+ £75 - £149
180mm F4.5 KL-A	E++ £189
360mm F6.3	E+ £199
Komura 2x Converter	E++ £45
Vivitar 2x Converter	E++ £45
Angle Finder	E++ £79
Auto Extension Tube No1	E+ / E++ £39 - £55
Auto Extension Tube No1 (ProSD)	E++ £59
Auto Extension Tube No2	E++ £39
ProS 220 Mag	E++ £145

Mamiya RZ67 Series

50mm F4.5	Exc £350
50mm F4.5 W	E+ / Mint £149 - £399
65mm F4 L-A	E+ £249
75mm F4.5 Shift W	E+ / E++ £399
100-200mm F5.2 W	E+ / E++ £249 - £399
140mm F4.5 Macro W	E+ / E++ £189 - £259
180mm F4 Soft VSF D/L	E+ / E++ £249 - £399
180mm F4.5	Mint- £159
180mm F4.5 WN	As Seen / E+ £79 - £149
250mm F4.5	Exc / E+ £129 - £179
350mm F5.6 Apo	E+ £429
360mm F6	E++ £189
1.4x Converter	Exc / E++ £119 - £199
120 Pro Mag (6x4.5)	E+ £145
220 Pro Mag	E+ £29
AE Prism Finder	E+ £149
Auto Extension Tube NA703 For SB Lens	E++ £49
Auto Extension Tube No 1	E+ £49
Auto Extension Tube No 2	E+ £49
Front Bellows Hood G3	Mint- £45
Winder II	Exc / E+ £39 - £49

Mamiya 7/7II Series - Please Call
Minolta - Please Call

Nikon AF



F6 Body + MB40 Grip	Mint- £899
F6 Body Only	E++ / Mint- £749 - £849
F5 Anniversary Body Only	E++ £799
F5 Body Only	Exc / E+ £179 - £299
F4E Body Only	E+ £249
F4S Body Only	Exc / E+ £169 - £179
F100 Body + MB15 Grip	E+ / E++ £159 - £179
F100 Body + MB15 Grip + MF29	E++ £179
F100 Body Only	As Seen / E+ £79 - £119
F90 Body + MF26 Back	Exc £39
F90 Body Only	E+ £39
F80 Black Body Only	Exc £35
F80 Chrome Body Only	E+ / E++ £35 - £39
10.5mm F2.8 G AF ED DX Fisheye	E+ / E++ £299 - £349
12-24mm F4 G AFS DX ED	E++ £429
14-24mm F2.8 G AFS ED	Mint- £989 - £999
16-85mm F3.5-5.6 G ED VR AFS DX	E++ / Mint- £349
17-35mm F2.8 AFS IFED D	E+ £749
17-55mm F2.8 G AFS DX IFED	E+ / E++ £519 - £549
18-35mm F3.5-4.5 AFD	E+ £199
18-55mm F3.5-5.6 G AFS VR	Mint- £74
18-70mm F3.5-4.5 G AFS ED DX	E+ / E++ £99 - £129
18-105mm F3.5-4.5 G AFS ED DX VR	E+ £119
18-200mm F3.5-5.6 G AFS DX VR	E+ / E++ £249
18-200mm F3.5-5.6 G AFS DX VRII	E++ £399
18-300mm F3.5-5.6 AFS DX VRII	E++ £479
24mm F1.4 G AFS ED	Mint- £1,249
24-50mm F3.3-4.5 AF	E+ £79
24-50mm F3.3-4.5 AFN	E+ £99
24-70mm F2.8 G AFS ED	E++ £949
24-85mm F2.8-4 AFD	E++ £299
24-120mm F3.5-5.6 ED AFD	E+ / E++ £125 - £149
24-120mm F3.5-5.6 G AFS ED VR	E++ £179
28mm F2.8 AF	E++ £139
28mm F2.8 AFD	E+ / Mint- £149 - £169
28-100mm F3.5-5.6 AFG	E++ £59
28-105mm F3.5-4.5 AFD	E+ £129
28-300mm F3.5-5.6 G ED AFS VR	E++ / Mint- £549 - £589
35mm F1.8 G AFS DX	E++ / Mint £109 - £119
35mm F2 AF	E+ £149
35mm F2 AFD	E++ £189
35-70mm F3.3-4.5 AFN	E+ / E++ £39 - £59
35-80mm F4-5.6 AFD	E+ £29
35-105mm F3.5-4.5 AF	As Seen £49
35-135mm F3.5-4.5 AFN	E+ £79 - £99
50mm F1.4 AFD	E++ £179
50MM F1.4 G AFS	Mint- £219
50mm f1.8 AFD	Mint- £79
55-200mm F4-5.6 AFS DX G VR	Mint- £119
55-300mm F4.5-5.6 G AFS VR	Mint- £179
60mm F2.8 AFD Micro	E+ / Mint- £249
60mm F2.8 AFS ED Micro	E+ / E++ £289 - £299
70-200mm F2.8 G AFS ED VR	E+ £829
70-200mm F2.8 G AFS ED VRII	E+ £1,149
70-200mm F4 G AFS ED VR	E++ £849
70-210mm F4-5.6 AF	E+ £59
70-210mm F4-5.6 AFN	As Seen / E++ £49 - £89
70-300mm F4-5.6 AFG	E++ £69
70-300mm F4-5.6 ED AFD	E++ £149
75-240mm F4.5-5.6 AFD	E+ / E++ £69
80-200mm F2.8 ED AFD	E++ £499
80-200mm F4.5-5.6 AFD	E+ / E++ £59 - £69
85mm F1.4 AFD	Exc £589
85mm F3.5 G AFS Micro VR DX	Mint- £269
105mm F2 AF DC	E++ / Mint- £549 - £599
105mm F2.8 AF Micro	E+ £349
105mm F2.8 AFD Micro	E+ £399
105mm F2.8 AFS G VR Micro	E++ £519
180mm F2.8 ED AF	E+ £299
180mm F2.8 ED AFD	E++ £489
200-400mm F4 G VR AFS IFED E+ / Mint- £2,899 - £3,499	
200mm F2 G AFS VR	E++ £2,199
300mm F2.8 G ED VR AFS	E++ £2,899
300mm F2.8 IFED AF	Exc £949
300mm F4 AFS IFED	E++ £749
300mm F4 ED AFN	E+ / E++ £399
500mm F4 G AFS VR IF ED	E++ £4,799
Samyang 35mm F1.4 AE AS UMC	E+ £329
Sigma 4.5mm F2.8 EX DC Fisheye HSM	Mint- £590
Sigma 17-35mm F2.8-4 EX	E+ £129
Sigma 18-50mm F2.8 EX DC	Mint- £149
Sigma 18-125mm F3.8-5.6 DC OS HSM	Mint- £179
Sigma 24-70mm F3.5-5.6 D Asph	E+ £49
Sigma 28-70mm F2.8 D EX	E+ £99
Sigma 28-70mm F2.8 EX DG	E+ £219
Sigma 30mm F1.4 EX DC HSM	E++ / Mint- £219 - £239
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £449
Sigma 70-210mm F4-5.6 UC AF	E+ £39
Sigma 70-300mm F4-5.6 Apo DG As Seen / E++ £49 - £79	
Sigma 70-300mm F4-5.6 Apo Macro Super	E++ £109
Sigma 70-300mm F4-5.6 DG Macro	E++ / Mint- £79
Sigma 120-300mm F2.8 EX APO DG OS HSM	Mint- £1,950
Sigma 120-300mm F2.8 EX APO DG HSM	E++ £899
Sigma 135-400mm F4.5-5.6 Apo D...	E+ / E++ £229 - £349
Tamron 14mm F2.8 Asph (IF) AF SP	E++ £349
Tamron 17-50mm F2.8 XR Di II	Exc / E++ £149 - £199
Tamron 55-200mm F4-5.6 Di II	E+ £39
Tamron 70-300mm F4-5.6 AF LD	E++ £59 - £69
Tamron 70-300mm F4-5.6 Di VC USD	Mint- £199
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX	E++ £379
Tokina 24-200mm F3.5-5.6 ATX	Unused £149
Vivitar 28-210mm F3.5-5.6 AF	E++ £49
Zeiss 35mm F2 ZF	E++ £489
Zeiss 50mm F2 ZF.2 Macro	E++ £749
Zeiss 85mm F1.4 ZF	Mint- £749
TC-17 EII Converter	Mint- £239
TC-20E Converter	E+ £99
TC16A Teleconverter	E++ £49
Metz 34AF-3N Flash	E++ £29
Metz 58AF1 Digital	E++ £149
Nissin Di866 Flashgun MkII	E++ £149
Sigma EF500 Super Flash	Unused £75
SB21B Ringflash	E++ £99 - £179
SB22S Speedlight	E+ £39
SB24 Speedlight	E+ £45
SB26 Speedlight	E+ £49
SB27 Speedlight	E+ £39 - £49
SB28 Speedlight	Mint- £89
SB28DX Speedlight	E+ / E++ £69 - £79
SB400 Speedlight	E+ / Mint- £75 - £79
SB50DX Speedlight	E+ / E++ £59 - £69
SB600 Speedlight	E++ £149
SB700 Speedlight	Mint- £179 - £189
SB800 Speedlight	E+ / E++ £179 - £199
SB80DX Speedlight	E++ £79
SB900 Speedlight	E++ / Mint- £229
SD8 Battery Pack	E++ £35

Nikon Manual



F3T Limited Edition + 50mm F1.4 AIS	E+ £499
F3T Titanium Body Only	E+ / E++ £299 - £599
F3HP + MD4 Motordrive	E+ / Mint- £149 - £399
F3HP Body Only	E+ £159
F3 + MD4 Motordrive	E+ £199
F3 + MF14 Databack	E+ £219
F3 Body Only	E+ £119
F2A Black Body Only	E+ £249
F2A Chrome Body Only	Exc / E+ £179 - £189
F2S Black + MD2 Motordrive	E++ £499
F2S Chrome Body Only	E+ / E++ £169 - £299
F2 Chrome Body Only	Exc £175
F2 Photomic Black Body Only	E+ £149
F2 Photomic Chrome Body Only	E+ £149
FM3A Chrome Body Only	E+ £349
FM2T Titanium Body Only	E++ £499
FM2N Black + MD12 Motordrive	E+ £179
FM2N Black Body Only	E+ / E++ £179
FM2N Chrome + MD12 Motordrive	E+ £179
FM2N Chrome Body Only	Exc / E++ £99 - £189
FM2 Chrome + MD12 Motordrive	E++ £199
FM Chrome + MD12 Motordrive	E+ £149
FM Chrome Body Only	E+ £75 - £79
FE Chrome Body Only	E+ £79
15mm F3.5 AIS	E++ £749
18mm F4 AI	E+ £349
24mm F2.8 AIS	E+ £159
28mm F2.8 Non AI	E+ £59
28mm F2.8 Series E	E++ £69
28mm F3.5 Non AI	E+ £59
35mm F2 AIS	E+ / E++ £249 - £349
35mm F2.0 Non AI	As Seen £79
35mm F2.8 AI	E+ £79
35mm F2.8 AIS	E+ £99
35mm F2.8 PC Shift	E+ £219
43-86mm F3.5 AI	E+ £49 - £79
43-86mm F3.5 Non AI	E+ £75
45mm F2.8 GN Auto	E+ £175
45mm F2.8 P	E+ / E++ £179 - £199
50mm F1.2 AIS	E+ £449
50-300mm F4.5 AI	E+ £399
55mm F2.8 AIS Micro	E++ £159
80-200mm F4 AIS	E+ / Mint- £99 - £219
80-200mm F4.5 AI	Exc / E+ £49 - £89
85mm f1.8 Non AI	E+ £199
105mm F1.8 AIS	E+ £299
135mm F3.5 AI	As Seen £45
135mm F3.5 Non AI	As Seen / Exc £55 - £65
200mm F4 AI	E+ £79
200mm F4 AI Micro	E+ £189
200mm F4 Non AI	E+ £69
200mm F5.6 Medical	E+ £399
300mm F4.5 AIS	Exc / E+ £149 - £179
300mm F4.5 IFED AI	E+ £179
300mm F4.5 Non AI	E+ £125
500mm F8 Reflex	E+ / E++ £289 - £299
500mm F8 Reflex C	E+ £279
600mm F4 IFED AIS	E+ £1,649
600mm F4 IFED AIS + TC300 Converter	E+ £1,749
800mm F5.6 IFED AIS	Exc £1,499
1000mm F11 Reflex	E+ £689
Arsat 35mm F2.8 PC Shift	E+ £149
Sigma 600mm F8 Reflex	E++ £119
Tamron 200-500mm F6.9	E+ £249
Zeiss 100mm F2 ZF Macro	E++ £1,099
SB11 Speedlight	E++ £99
SB12 Speedlight	E++ £29 - £39
SB14 Speedlight	E++ £49
SB15 Speedlight	E+ / E++ £25 - £29
SB16B Speedlight	E+ / E++ £59 - £75
SB16A Speedlight	E+ / E++ £49 - £59
SB18 Speedlight	E+ / Unused £15 - £30
SB20 Speedlight	E++ £39 - £49
SB21B Ringflash	E++ £149
NPC Polaroid Mag for F3	E++ £125
PB5 Bellows + PS5 Copier	E++ £179
PB6 Bellows	E++ £179
PB6 Bellows + PS6 Copier	Mint- £289
PB6M Macro Copystand	Mint £125
PF2 Focus Stage	E+ £84
PG2 Focussing Stage	E++ £129
Repro Kit Model PF	Mint- £259

Olympus OM Series

OM2SP Black Body + T20 Flash	E+ £99
OM2SP Black Body Only	E+ £89 - £99
OM2N Chrome Body + Winder 2	Exc £79
OM2N Chrome Body Only	As Seen / E+ £59 - £79
OM2 Chrome Body Only	E+ £69
OM1N Chrome Body Only	Exc £69
OM1 Chrome + 50mm F1.8	As Seen £49
OM1 Chrome Body Only	Exc £59
OM40 Black Body Only	Exc £49
OM30 Chrome Body Only	E+ £39
OM10 Chrome Body Only	E+ / E++ £25
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
28mm F3.5 Zuiko	Exc £29
35mm F2.8 Zuiko Shift	E++ £259
35-70mm F3.6 Zuiko	E+ £99
50mm F1.8 Zuiko	As Seen £15
50-250mm F5 Zuiko	E++ £299 - £349
65-200mm F4 Zuiko	E+ £149
80mm F4 Macro Zuiko	E+ £175
180mm F2.8 Zuiko	E+ / E++ £349 - £399
F280 Flash	E++ £59
Power Bounce Grip 2	E+ £39
QA310 Flash	E+ £15
T10 Ringflash	E+ £75
T10 Ringflash + Power Control	E++ £125
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ £19 - £29
T45 Hammerhead Flash	E++ £175

Pentax - Please Call
Rollei - Please Call
Voigtlander - Please Call

GET SOME SUPPORT!

Slik Pro 700DX + 800 Ball Head

LENGTH FOLDED	823mm
MAX. OPERATING HEIGHT	1,950mm
MIN. OPERATING HEIGHT	413mm
WEIGHT	3.2kg
LOAD	6.8kg
NUMBER OF LEG SECTIONS	3
HEAD	
MAX LOAD CAPACITY	10 kg
HEIGHT	11.9 cm
QUICK RELEASE	YES
SPIRIT LEVEL	NO
TENSION CONTROL	YES
WEIGHT	0.76 kg



RRP £317
Ffordes
£149

Slik Pro 700DX + 504QF II Pan & Tilt Head

TRIPOD AS LEFT

HEAD	
MAX LOAD CAPACITY	5 kg
QUICK RELEASE/WEDGE PLATE	YES
TILT RANGE	±90°
TILT LOCK	YES
PAN RANGE	360°
PAN LOCK	YES
LEVELING BUBBLE	YES



RRP £349
Ffordes
£159

Velbon Sherpa 630 Tripod

LENGTH FOLDED	760mm
MAX. OPERATING HEIGHT	1,630mm
MAX. CENTER COLUMN EXT.	380mm
MIN. OPERATING HEIGHT	120mm
WEIGHT	1.67kg
LOAD	4kg
NUMBER OF LEG SECTIONS	3



RRP £179
Ffordes
£99

Velbon Sherpa 200R + PH-157Q Head

LENGTH FOLDED	620mm
MAX. OPERATING HEIGHT	1,675mm
MIN. OPERATING HEIGHT	120mm
WEIGHT	1.95kg
MAX LOAD	5kg
NUMBER OF LEG SECTIONS	3
HEAD	
HEIGHT	10.5 cm
QUICK RELEASE	YES
SPIRIT LEVEL	NO
WEIGHT	0.57kg



RRP £109
Ffordes
£79

Velbon Ultra Rexi L (A) Tripod

LENGTH FOLDED	360mm
MAX. OPERATING HEIGHT	1,530mm
MIN. OPERATING HEIGHT	950mm
WEIGHT	1.3kg
MAX LOAD	5kg
NUMBER OF LEG SECTIONS	5



RRP £129.99
Ffordes
£89

Velbon V4 Articulated Boom Arm Unit



LENGTH FOLDED	340mm
EXTENDED LENGTH	545mm
WEIGHT	0.57kg

RRP £69.99
Ffordes
£55

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THIS WEEK'S TOP 10 DEALS

01	Canon EF 24mm f/1.4L II 4* - Guildford	£1099.99
02	Nikon 70-200mm f/2.8VR II 5* - Leamington	£1399.99
03	Fuji FinePix X10 & Case 4* - Reading	£219.99
04	Sigma 20mm f/1.8EX DG Nikon 4* - Manchester	£189.99
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ROLLEI PQ 55SHIFT/110mm f2 ... £NEG
ROLLEI PQ 140-280mm,asnew ... £2275
ROLLEI-35,35S,35SE/ASNEW ... £225-£495
ROLLEI AFM 35 Supercompact ... £245
ROLLEI 6x6 PROJECTORS ... £395-£745
SEKONIC L608/718/778METERS ... £275-£495
SIGMA 180f2.8 1:2 MACRO,NAF ... £475
SIGMA 70-200mm f2.8/CAF/NAF ... £295-£645
SIGMA 135-400,CAF/NAF,NEW? ... £399
SIGMA 150-500 OS CAF/NAF ... £575-£625
SIGMA 170-500DG,CAF/NAF/SONY ... £425
SIGMA 50-500mm,CAF/NAF/NEW? .. £625-£895
SIGMA EM-140MACROFLASH,CAF/NAF ... £275
SINAR-F/F2,P/P2,5x4-10x8 ... LOTS,ASK
SINAR NORMA 10x8&5x4,superb ... £1495
SIGMA 14mmf2.8 CAF/PENTAX-AF ... £475-£599
SIGMA 10-20 CAF/NAF/PAF/SNY ... £265-£375
SIGMA 12-24mm CAF/NAF/NEW ... £445-£525
SONY ALPHA a55-a65 BODIES ... £225-£375
SONY NEX3,5/N BODIES ... £135-£225
SONY-E 16-50mm,POWERZOOM ... £199
SONY-E 18-55,16f2.8 ... £125-£195
SPOTMETERS-PENTAX,MINOLTA,ZONE6 ... £ASK
SUPER_ANGULON/XL 58/65/75/90 ... £ASK
TOKINA 11-16mmf2.8 CAF/NAF ... £329-£425
TAMRON 300mm f2.8 MF ... £495-£875
WISTA 5x4/10x8,CHERRY/ROSEWOOD ... £ASK
WESTON METERS ... £25-£99
WESTON EUROMASTER-11(NEWCELLS) ... £159
YASHICA DENTAL-11,CAMERA ... £325-£495
ZEISS SUP-IKONTA 534/16 ... £375-£695
ZEISS BIOTAR 7.5cm f1.5(M42) ... £neg
ZEISS 40/120mm PQ,ROLLEI SL6008 ... £ASK
ZEISS 300mm f2.8APO CONTAX AE ... £POA
ZEISS 200/300f4 CONTAX/UNUSED .. £275-£495
ZEISS 21mm+FINDER-CONTAREX ... £995
ZEISS 35f2/25f2.8-CONTAREX ... ea£995
ZUIKO 21mm/90mmf2,OM ... £745-£1095
ZUIKO 35mm SHIFT/ASNEW ... £375-£545
ZUIKO 350mm f2.8(OM)CASED ... £NEG
ZUIKO OM LENSES,HUGE STOCKS ... £ASK
5x4 DARK SLIDES,FIDELITY,LAST ... ea£20
10x8,5x7,W/H-PLATE DDS ... £NEG

SONY-MINOLTA FANS—NEW LENSES-- LOW LOW PRICES PLEASE ASK

USED DIGITAL SLR CAMERAS AND LENSES
CANON EOS 10D/20D/D60 ... £95-£165
CANON 300-400D+18-55 ... £145-£195
BG ED3-D30,D60,10D ... £69 - £89
FUJI S1/S2/S3/S5PRO ... £85-£445
Kodak DCS Pro(C,N)/new? ... £ASK
Kodak DCS Pro14N/512 ... £545-£745
Kodak DCS 420,520C,760 ... £offers
LEICA DIGILUX-3 +14-50 ... £695-£825
Minolta RD175(Dynax Mount) ... £offers
PANASONIC G1-G6/GF,GH ... £75-£699
PANASONIC LENSES,NEW,USED ... £ASK
SAMSUNG GX20,14.6mp,NEW? ... £295
SONY A330/350/550/700 ... £175-£395
SONY ALPHA LENSES ... £LOTS,ASK
NIKON D70/70s/D100/D1-X ... £95-£225
NIKON D2H/D2X/D2XS/BXD ... £295-£995
NIKON D200/300/D300s ... £199-£595
OLYMPUS DIGITAL BODIES ... £LOTS ASK
OLYMPUS 4/3+M4/3rd LENSES ... £LOTS ASK
LEICA 14-50mm f2.8-4 ... £279-£375
PENTAX K10D/20D BODY ... £199-£325
BATTERIES,CHARGERS,ETC ... ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL----43mm-82m £ASK

35mm FILM CAMERAS,MOST MAKES £LOW-LOW PRICES

ARRIFLEX CAMERAS+LENSES,LOTS & LOTS-OF ... ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT COMPETITIVE PRICES!
Carnival 2020 Hassel-V sys. ... £595
Eyelike Proscan/LEAF CANTARE ... £offers
Kodak DCS-Contax/Mamiya/HASSEL ... £1295-£1795
HASSEL IMACON/PHASE 1 P25,HASSEL-H,22MP ... £neg

LCD & VIDEO PROJECTORS
VARIOUS BY SONY,NEC,KODAK, SHARP,PANASONIC,ETC ... £Low
SONY VPLL-FM21 f2 PROJ LENS ... £OFFERS

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1/NEW? .. £175-£295
CANON POWERSHOT G2-G12 ... £99-£295
CONTAX TVS DIGITAL,Bxd,asnew ... £275
LEICA DIGILUX-1/2/3-body ... £145-£475
LEICA D_LUX 2/3/4/unused ... £165-£345
Minolta Dimage Z2-Z7/boxed ... £59-£99
Nikon Coolpix ,various ... £49-£275
Olympus E20,SP510,C5050 ... £99-£139
PANASONIC LX1-5/ASNEW ... £89-£275
RICOH GR DIGITAL 1-3 ... £125-£225
RICOH GX100/200+VF/NEW ... £125-£295
Sigma DP1-DP2s/asnew ... £165-£275
Sony DSC P/W/T**/asnew ... £45-£275
Sony DSC F717/F828/UNUSED ... £125-£399
Various 2-16MP cameras ... £low

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS -£LOW PRICES

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 ... £145-£945
CAMBO 5x4,10x8 ... £195-£995
GANDOLFI/GRAFLEX/DEVERE ... £ASK
HORSEMAN/MPP/PLAUBEL ... £295-£995
LINHOF 5x4TECH/MONORAIL ... £345-£2475
SINAR 5x4,10x8 ... £345-£1725
LARGE FORMAT LENSES APLENTY £PLEASE ASK

CINE CAMERAS—-SUPER-8,16mm,35mm, LARGE STOCKS,PHONE/EMAIL

DIGITAL CAMCORDERS
Canon XM1/2,XL1-s/XL2 ... £345-£1275
CANON XL LENSES ... £ASK
Panasonic 120 3CCD ... from£225
PANASONIC DVC/100A ... £895-£1345
SONY PD150/170/NEW ... from£375
Sony IP1/5/7 NEW ... from£225
Sony VX1000-2100 ... £275-£799
SONY DSR-250/570kit ... £NEG
Various amateur/pro camcorders ... £ask

BRONICA – LARGE STOCKS – PLEASE PHONE/EMAIL US

CANON AF
EOS IV/HS body/UNUSED ... £345 - £795
EOS 1/N/HS/1NRS,EOS3 ... from£145
EOS 5,10/33/100,3-650 ... from£39
EOS 500/N/1000/50E ... from£29
EOS 1X, 1X7 APS/BXD NEW? ... from£39
20mm/24mmf2.8USM/asnew ... £245-£345
28mm f2.8/28f1.8/NEW ... £159-£325
28mm f3.5 Nikkor-PC,CAF ... £795
50mm f1.8/f1.4USM/NEW ... £65-£295
85f1.8/100f2/f2.8 Macro ... £195-£325
SIGMA 300f4,400f5.6,500 ... £ASK
1000mm f8 Sigma,asnew ... £3795
20 – 35/24-85USM ... from £185
24-135 TAMRON/UNUSED? ... £275-£325
28 – 105mm/MK11 ... £129 - £145
28 – 135mm IS/NEW ... £189-£295
70/75-300mm IS/NEW ... £245-£395
Extender 2x,1.4x/11 ... £145-£225
SPEEDLITE 380-580EX11 ... £95-£325
PB-E2,Cmnd Back E1/BPE1 ... £99-£139
Macrolite ML3/MR-14EX ... £95-£349
Pola-filter 400f2.8/600f4 ... £225
ACCESSORIES GALORE ... £PLEASE ASK

CANON MF--(CANON FD)
CANON F1N,asnew,UNUSED ... £1125
CANON F1N WL Finder,unused ... £195
CANON Speedfinder-Old F1 ... £275
CANON F1n(old)+Motor+250Mag ... £995
F1,LAKE PLACID,used ... £495
BOOSTER FINDER,boxed,asnew ... £325
Canon EF/PELLIX/ASNEW ... £145-£295
AE1/A1/FTB/nvarious ... £65-£185
T50/T70/T80/T90various ... £45-£229
17mm f4/15f2.8/20mmf2.8 ... £245-£495
20-35mmL,24-35mmL,24f1.4 ... £ask
24mm,28mm,35mm,50mm ... £29-£169
28f2,35f2,85f1.8,55f1.2 ... £125-£495
35mm TILT/SHIFT ... £275-£475
100mm/Macro,135mm,200mm ... £45-£325
300mm f2.8,various ... £725-£1245
4/600f4.5,800mm f5.6/L ... £Neg
NUMEROUS ACCESSORIES ... £Please ask

CONTAX 645 AUTOFOCUS
CONTAX 645COMP./BXD,ASNEW . £1295-£2295
645+80+Kodak/Imacon-Digital ... £ASK
645 Body ... £525-£695
CONTAX 645 35-400mm Lenses ... £ASK
MP-1 HOLDER,FLASHBRACKET ... ea£225
Accessories ... £Please ask

CONTAX REFLEX/CONTAX-G PHONE/ FAX/EMAIL

FUJI
FUJI GX617+105/90mm ... £1895-£2795
FUJI GX 617 body/unused? ... £1295-£1725
FUJI 90/300mm FINDER-617 ... ea£395
Fuji GX680 MK1-111 ... £695-£1745
Fuji 680-III RFB+insert ... £495
FUJI GX/S LENSES,50-300mm ... £ASK
GX 680 Accessories ... £ask
Fuji SW 65f5.6,360f6.3(5x4) ... £475-£795
GA 645/Boxed unused? ... £345-£595
GS645+45/75mm ... £325-£575
GS/W690 6x9cm 65mm,90mm ... £550-£995
GS670/690-90mm MKI-III ... £525-£845

HASSELBLAD
HASSEL HI,COMP/asnew ... £1475-£2195
HASSEL H Lenses 28-300mm ... ASK
HASSEL 1.4PC MUTAR/new? ... £595-£995
HASSEL 110mm f2 FE ... £699-£1695
HASSEL 205 TCC comp ... from£2295
Hassel 205TCCPrototype ... £neg
903SWC/905SWC/UNUSED ... £2795-£4795
EXPAN 45mm/90mm/NEW? ... £275-£475
EXPAN LENSHOODS,GADGETBAG ... £ASK
PHASE 1 P25,22MP(V)/(H) ... £NEG
ZEISS 2xMUTAR/NEW? ... £575-£995
60-120mm FE/NEW ... £695-£1295
H2 COMPLETE/NEW UK ... £1995-£3695
HASSEL 205 FCC COMP ... £3995-£5250
500SWC/SWC-M Superwide ... £1295-£2495
2000FC/M/W+80mm-F+A12 ... from£995
500EL,M/553ELX Bodies ... £175-£895
553ELD Digital body/asnew ... £1275-£1995
503CW,complete/NEW ... £1525-£2995
503CX/CXI+80CF+A12 ... £895-£1675
500C/CM,complete Various ... £575-£995
500C,500CM Bodies ... £145-£375
30mm C/T/CF/CFi/ASNEW ... £1675-£3895
40mm Distagon,C/T/CF/FLE ... £695-£2245
50mm/150mmf2.8 F/FE ... £575-£1695
50mm Distagon C/T/F/CFI ... £275-£1495
60mm CT/CB/CFi/ASNEW ... £545-£1995
60mm Distagon f5.6 ... £ask
80mm f2.8 F/C/CT/CF-E ... £225-£1375
100mm Planar/T*/CF/CFi ... £495-£1995
110mm f2 F/FE/NEW? ... £595-£1475
120mm f5.6/chr/BI ... £425-£695
120mm Makro CF/i/CFE ... £595-£1995
135mm Makro-PlanarCF ... £ask
150mm F4 C/T/CF/CFi/asnew ... £225-£995
180mm Sonnar CF/CFE ... £55-£1175
250mm C/CT/CF/CFi ... £245-£995
250mm F4 F/FE/NEW ... £475-£1145
350mm f5.6 C/Ct ... from£625
350mm f4 FE/NEW? ... £2475-£3995
500mm f8 Apo-Tessar ... £ask
140 – 280mm Variogon ... £795-£1775
Extender 1.4E/2XE ... £375-£695
PM5/PM45/PME45/PM51/NEW? ... £245-£995
Magnifier PM/E 90,51,NEW ... £149
PM90/PME90/BOXED/UNUSED? ... £225-£795
NC2/HC-3/HC-3-70/Meterprism ... £69-£275
A12,A16,A24/Latest/NEW? ... £89-£595
A32 back/bxd.NEW? ... £345-£595
12-on/Pola-80,70mm Backs ... from£49
Pola100,Pola+,PolaCombi ... £89-£195
H1 Polaroid Back ... from£125
Tubes 8mm to 56E, ... £49-£169
Bellows,Semi/Auto ... £195-£495
Pro-Lenshades,various ... £ask
Winder-F,Winder-CW ... £195-£395
Cable release-Winder CW ... £40
Filter 93 POLA/CR,NEW ... £ask
Polarising Filter S60/S70 ... £145-£225
Softar I,II,III S60 new ... £ask
Softar 1 series 70,NEW ... £175
IR release unit 555ELD,NEW ... £285
Step up ring,Various ... £ask
Flashguns/ Brackets ... £ask
WELL-USED BODIES,LENSES ... £TO CLEAR
D-Flash-40,/asnew ... £275-£425
HASSEL/METZ 4504 TTL FLASH ... £225

LEICA-M LEICA-R LEICA SCREW
LEICA M9/M9P ... £2875-£3495
LEICA M8/M8-2/BXD,ASNEW ... £1375-£2175
LEICA M1,bODIES ... £695-£995
Leica M2 Black Paint+Motor. ... £neg
LEICA M3/M4 BLKPAINT,ORIG ... £TALK
Leica M3,late dw,glass p/p ... £ask
LEICA M3,1stbatch ... £neg
LEICA M4 BODY/BXD-ASNEW ... £595-£2295
LEICA M5 BODY/3L-ASNEW ... £595-£1295
Leica M6 Platin+50f1.4,BXD ... £6495
M6 TITANIUM,BOXED,UNUSED ... £2295
LEICA M6/TTL/UNUSED ... £875-£1995
LEICA M7/MP/BXD,UNUSED ... £1245-£3245
LEICA MDa,DATASTRIP/asnew ... £NEG
KONICA HEXAR-RF+50f2/UNUSED ... £795-1395
90f2.8/90f2//135- APO-TELYT ... £475-£1995
Leitz 400+560mmf5.6/6.8 ... £ASK
Coll.50mm Summicron-M*blackpaint ... £offers
Leitz Mooly Motor,Black,superb ... £offers
M4-P/M4-2/MD2/M2-R ... £595-£1645
M2/M3 body/SUPERLATIVE ... £595-£1945
Leica CL bodies ... £375-£595
21mm f2.8/ASPH ... £995-£1895
28mm f2.8 Elmarit ... £695-£1275
35mm f1.4 Summilux/ASPH ... £1275-£2995
35mm f2 Summicron/ASPH ... £975-£1695
35mm f2/f2.8 M3 ... £595-£1375
50mm f2,collapsible BLACKPAINT ... £2895
50mm f2 Summicron/Black ... £895-£1375
50mm f2.8 Chr/bl/asnew ... £545-£895
50mm f1.2 Canon+M Adapter ... £ASK
LEICA-R LENSES,15mm-800mm ... £ASK
Leitz Duo-24 Synchroniser ... £125
135mm f2.8, f4, f4.5 choice ... £PHONE
Finders 21, 28, 35, 50, 90, 135 Vidom ... £ask
Winders-M4-2,M4P,M6,SF20/24 ... £ask
FOCOMAT 1c/11c/V35 Enlargers ... £NEG
SUPER COLORPLAN PRO 90mm NEW ... £295

LEICA REFLEX/LEICA SCREW-LARGE STOCKS,PHONE,FAX,EMAIL

MAMIYA RZ/RB67 LARGE STOCKS- PHONE,FAX,EMAIL

MAMIYA 7 RANGEFINDER – LARGE STOCKS – PLEASE PHONE/EMAIL

MAMIYA 645-645AF
645 PRO-TL COMP ... £425-£645
MAMIYA 645-35mm Back ... £145
645AF/AFD COMPLETE ... £695-£1195
35mm AF ... from£675
55mm/150mmAF,asnew ... from£475
55-110mm/AF/New ... £375-£1475
AF Extension Tubes ... from£125
120 Backs/Polaroid back AF ... from£145
645 Super + 80 + back ... from £225
645J/1000s+80mm ... from£195
35mm C/N ... £225-£395
55mm,45mm,150mm,210mm ... £125-£295
70mm C, leaf shutter ... £125-£159
55mm,80mm,150mm leaf shutter ... from£275
80mm f1.9/110mm C/N ... £195-£375
80mm f4 Macro+tube,asnew ... £375
120mm f4 Macro 1:1 ... £895-£1145
150mm f2.8,A ... £395
200mm f2.8 Apo,unused? ... £945
300mm f2.8APO-A,Cased ... £2495
75-150mm/105-210mm c/n ... from£225
120 backs,Polaroid backs ... from £65
AE Prism/Right Angle finder ... from£115
Screens, pro shades, etc, etc ... £ask

MAMIYAFLEX TWIN LENS – PLEASE PHONE/ FAX/EMAIL

MINOLTA/SONY ALPHA–LARGE STOCKS. PHONE/FAX/EMAIL

NIKON AF
F6/F6+GRIP/unused? ... £895-£1695
F5/BOXED/unused ... £225-£795
F100 body/boxed/unused ... £125-£325
F3AF+80mm f2.8Af,asnew ... £Neg
F801/x,F90/x/asnew ... From£69
F4/S/E/BXD UNUSED ... £225-£995
F4 Polaroid Back ... £ask
F50/55/60/65/70/75 ... from£25
F601/501/F401/S/x ... from £25
14mm/18mmf2.8 AFD ... £795-£995
20mm/24mm f2.8AF/D ... £245 - £425
28mm f2.8 AF/D ... £105 - £195
105mm f2.8 Micro/VR ... £345-£545
85mm f1.8 AF/AFD ... £145-£275
180mm f2.8 AF/D ... £245-£495
200mm f3.5 IFED-F3-AF ... £Neg
300mm f2.8 AF/D ... £895 - £1995
300mm f2.8 AF Tamron LD-IF ... £995
300mm f4/AFS/asnew ... £495-£845
400mm f2.8 AF/I/S ... £2495-£3995
500mm f4P(notAF)/asnew ... £1750-2495
17 - 35mm AFS ... £825-£1195
18 – 35mm AF ... £299-£375
20 – 35mm f2.8AFD ... £545-£695
20 – 35mm f2.8D Tokina ATX ... £375
24 – 85mm AFD ... £265 - £345
24 – 120mm AFD/VR ... £145-£295
28 – 70mm AF/D ... £95 - £145
28 – 70mm f2.8AFS ... £575-£795
28 – 85mm AF/asnew ... £145 -£245
35 – 70mm f2.8 AF/D ... £225-£345
35 – 135 AF ... £225
80 – 200mm f2.8 AF/D ... £375-£695
80 – 200mm f2.8 AFS ... £695-£875
80-400mm Tokina ATX ... £495
SB 20, 24, 25, 26, 28, 80DX ... £ask
Metz 34-54AF DIGITAL Flash ... £ask
MF15/19/21/22/25/26/28 ... £49-£225
Nikon Ringflashes ... £ask
MF-24 250-Exp,Action Finder-F4 ... Neg
MC30,MC20 Remotes/New ... £29 -£79
Nikon filters, several ... £ask

NIKON MF HUGE STOCKS-PLEASE PHONE/ FAX/EMAIL

OLYMPUS 35mm,HUGE STOCKS PHONE/ FAX/EMAIL

PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL

PROJECTORS HUGE STOCKS PLEASE PHONE

ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL

BRITISH/GERMAN CLASSICS,FOLDERS. ASK US

STUDIO LIGHTING/PRO FLASH PHONE/EMAIL

SPECIALS
AGFA SUPER ISOLETTE ... £325-£495
ALPA 6c,9d,10d bodies ... £295-£995
ALPA 11 EL, 11SI bodies ... £995-£1995
ALPA lenses 24-300mm ... £ask
ART PANORAMA 6x12/17/24 ... £neg
BESELER TOPCON SUPER D outfit ... £ask
BESSA 11,6x9cm ... £325-£595
BABY(SEMI)IKONTA ... £225-£395
COMMERCIAL EKTAR LENSES ... £ASK
CONTAFLEX /SuperB /BC ... £145-£395
CONTAREX +50mm ... £295-£1495
CONTAX IIA/111A ... £225-£495
CONTAX 1 + 5cm/ EARLIEST? ... £ASK
CONTAX 645 ACCESSORIES ... £ASK
ENSIGN 6x4.5cm, Ensar ... £99
ENSIGN SELFIX 6x4.5 xpress ... £175
FUJITA 66+LENSES ... £ASK
GANDOLFI ½ plate/5x4 ... £ask
GOSSEN METERS ... £59-£395
GRAFLEX 6x9cm +101mm ... £ASK
ILOCA STEREO ... several-£NEG
HORSEMAN 5x4 GEARED ... £775
HORIZON/T PANORAMA, ... £199-£395
KODAK CAROUSEL PROJECTORS ... ASK
KODAK RETINA II/III c/C ... from£175
KOMAFLEX 127-SLR OUTFIT ... £695
KONICA SLR+LENSES ... £ASK
KONICA HEXAR(m.i)occupied Japan ... £695
KOWA 6x6+LENSES 55-250mm ... £ASK
LEICINA /SPECIAL Super 8 ... £ask
LEITZ FOCOMAT IIc+Ilford Hd ... Offers
LEITZ ZEICHEN APPARAT ... £195
LINHOF 220 (120, 6x7 cm) ... from£595
LINHOF MASTER TECHNIKA ... from£1575
LINHOF PRESS 70+80Planar ... from£1375
METZ 70 MZ5,BXD new ... £245
METZ Flash adapters, various ... £ask
MINOLTA TC1 Classic new? ... £795
MINOX 35 AF NEW? ... £275
MINOX GT, GTE, ML ... £95-£195
MINOX TOURING DB, boxed ... £495
MPP MICROFLEX/BOXED ... £345-£495
MULTIBLITZ 200/500 flashkit ... £345-£545
NAGEL PUPILLE +5cm ELMAR ... £ASK
NIKON Rangefinder Lenses ... £LOTS
NIKKOR 85mm f1.5/105f2.5 M39 ... £POA
NIKON Rangefinder S2,S3,S4,SP ... £NEG
NIKON 35mm 28mm PC-SHIFT ... £345-£795
NIKON 200mm F2/300f2.8 AIS ... from£875
NIKON 400mm F2.8 AIS ... from£1995
NIKON DW31 – F5 ... £345
NIKON F-TN/F2/A/S, BL/CHR ... £NEG
NIKON 65/135/150-240COPAL ... £NEG
NIKON 450mm f9 COPAL ... £995
NIKKOR 48-85 lens Nikkorex ... £195
OLYMPUS 180mm f2.8 ... £395-£575
OLYMPUS 35mm f2 ... from£145
OLYMPUS 35mm shift lens ... £395-£495
OLYMPUS 350mmf2.8,OM ... from£3695
OLYMPUS 500mm f8 ... from£345
OLYMPUS 60/70mmPEN-FT ... ea£495
OLYMPUS 90mm f2 MACRO ... £995
OLYMPUS PEN-D ... £99-£195
OLYMPUS XA/SERVICED ... £75-£125
OLYMPUS PEN-FT, black ... from£395
PANORAMA 35mm CAMERAS ... £ASk
PENTACON 6/TL+Lenses ... £ASK
PENTAX 2000mm f13.5 ASNEW ... £POA
PENTAX Spotmatic F, Bl + 55mm ... £225
PENTAX 24mm f3.5 Screw,rare ... £295
PENTAX Sigma 14mm f2.8 AF ... £575
PENTAX LX BODIES/ASNEW ... £NEG
PENTAX SMC-A 28-135mm ... £295
PENTAX 67 fit 45mm to300mm ... £ask
Projectors, converters,cases,bags. Flashguns , Enlargers
PHOTON B. 800W redhead kit ... £395
POLAROID 10x8 Processor ... £ASK
PERIFLEX GOLD* +50 f2.8 ... £295
REID 3+5cm TTH,SUPERB ... £NEG
RETINA I/1a ... £69-£115
RETINA REFLEX 4 ... £275-£425
ROLLEI-35,GERMAN ... from£225
ROLLEI 6000 HIGH-D SCREN ... £145
ROLLEI SL66/e/SEcomp ... £795-£1495
ROLLEI SL66/e LENSES ... £LOTS
ROLLEIFLEX 3.5/2.8D-F TLR ... £LOTS
ROLLEI PQ /S 40to250mm lenses ... £ask
ROLLEI SL66 METERED HOOD ... £295
ROLLEI SL66/E/SE 45˚ Prism ... £195-£325
ROLLEI filters, ROLLEINAR 1-3 ... £ask
ROLLEI 6x6 projector/+.lenses ... £ASK
SEKONIC METERS ... £49-£445
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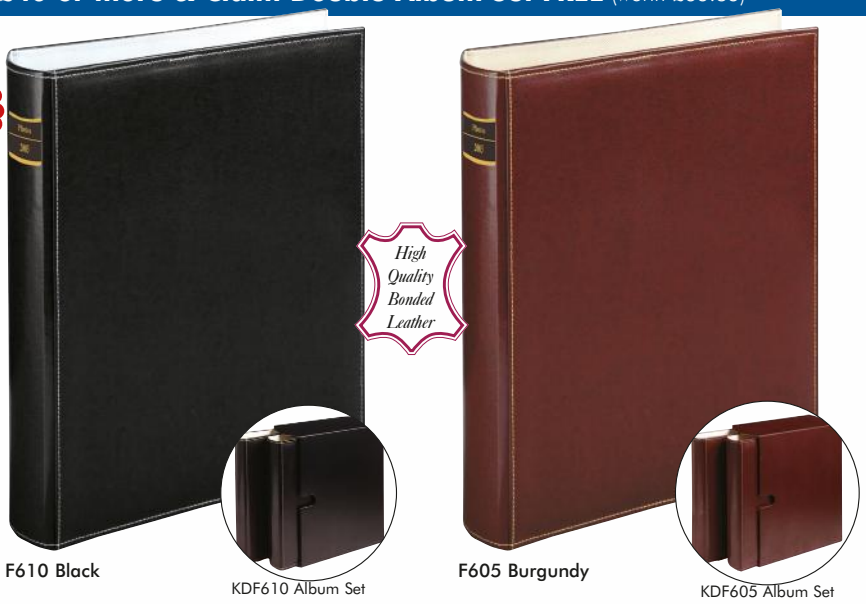
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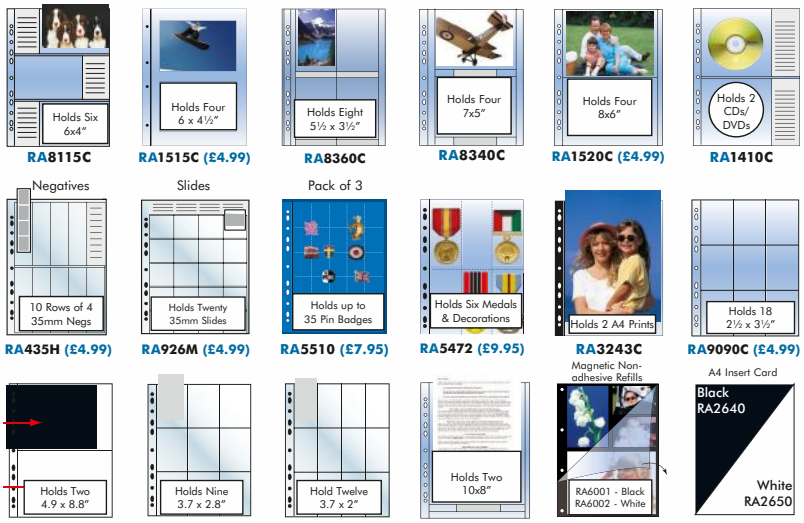
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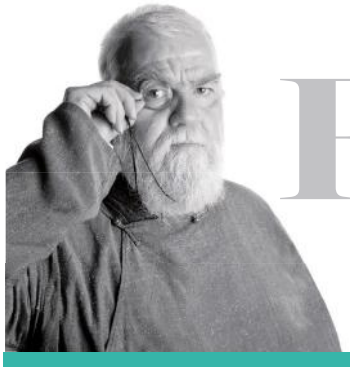
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Final Analysis

Roger Hicks considers...

Melton Meadows (1898) by Alfred Horsley Hinton

There are two good reasons to start this new column with a picture by Alfred Horsley Hinton (1863-1908). First, in April 1892, he co-founded the Brotherhood of the Linked Ring. They reacted against what they saw as excessive and tiresome realism: they wanted mood, not detail, and argued that photography was (or could be) a fine art. This was Pictorialism: it was the era of -isms. Then, in 1893, he became editor of a photography magazine established nine years before: *The Amateur Photographer*.

His prints were typically rich and striking, often made from two or more negatives. Many were pure nostalgia. He subscribed to the very English idea that the present is never as good as the past: he preferred to photograph an England without cities but full of villages, woodlands and streams.

Fashion and reaction

The foreground here is stronger than usual; the sky, weaker. I have seen better examples of his work, but only in old books and magazines. As *The Oxford Companion to the Photograph* puts it, 'Most of his work was lost after his death.' Look at his oeuvre and you see why. Combination printing and 'control' processes made it too easy for photographers to ditch the bits of reality that did not fit their preconceptions.

Consider this picture in terms of preconceptions and practicalities. The carefully burned-in sky on the upper left balances the shore on the lower right. The far shore is 'on the third'. The tall frame, the trees and the sky are 'soaring' or 'aspirational'; the dominant linear mass in the middle is 'tranquil'. As a whole, though, it doesn't work: it looks formulaic and bland.

This is because it is out of fashion, killed by pictures that seemed more 'real'. But what is 'real'? In the 1930s, Ansel Adams made equally static pictures but with ever more sharpness and an elegant, specifically silver gelatine tonality. At the same time, the Leica offered spontaneous slices of life. Both were reactions to the Linked Ring and its US equivalent, the Photo-Secession. The words 'fashion' and 'reaction' are key. What will the next fashion be? Are there any formulae? This image brings as many questions as it answers. Questions, as well as answers, are what this new column is about. AP



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz. (Visit his website at **www.rogerandfrances.com**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Eve Arnold.**

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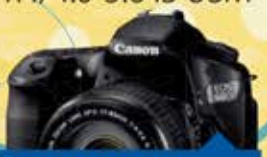


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